







## **PERSIAN INFLUENCE ON HINDI**



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**To**

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## PREFACE

A work on the Persian influence on Hindi was long overdue. But no other scholar coming forward, it was suggested by my friend Pandit Sakalnarayan Sarma, Lecturer in Sanskrit and Hindi, Calcutta University, that I should undertake the work. This is the only excuse for my entering this field.

The original manuscript was in Hindi, but it was rendered into English on the advice of my esteemed friend, Dr. Ganesh Prasad, M.A., D.Sc., Hardinge Professor of Higher Mathematics, Calcutta University.

In preparing this book I have made use of several works ; but the most useful among them were, *The Abe Hayāt* (Urdu) and *The Sakhun-dāne Fāras* (Urdu) by the late Shams-ul-Ulema Maulana Muhammad Hussain "Azād."

I cannot finish these lines without tendering my grateful thanks to Maulana A. F. M. Abdul Qadir Sahib, M.A., of the local Islamia College for his valuable suggestions and helpful advice, but for which the work could not be what it is. I also thank my friends Pandit Ayodhya Prasad, B.A., and Babu Manmohan Ghosh, M.A., who

took keen interest in this work. Of these two, Pandit Ayodhya Prasad helped me with his knowledge of Persian and Arabic and Mr. Ghosh has once gone through the proof-sheets.

AMBIKAPRASAD VAJPEYI.

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# PERSIAN INFLUENCE ON HINDI

## INTRODUCTORY

In ancient times, there was a regular exchange of knowledge between India and Persia. Arabia had also relations with India. The Arabs used to come to India for purposes of trade and to carry Indian goods to Europe and Africa. They learnt the sciences of Astronomy, Medicine and Numbers from the Indians and therefore the Muhammadan word for numbers is *Hindsa* even to-day. Hindu pandits used to visit Arabia and Mesopotamia during the reign of Caliph Harun-al-Rashid and in the Hamidia library of Jerusalem has been found a copper inscription with the seal of Fazl-bin-Yehia, the prime minister of Harun-al-Rashid containing 128 verses in which India, the Vedas and Aryan knowledge and sciences are very highly spoken of. Harun-al-Rashid had established a translation department, named "Bait-ul-Kitab" (house of learning) and got philosophical works translated into Arabic by

Parsi, Christian, Jew and Hindu translators. His successor, Mumun-al-Rashid, gave a great impetus to this department. Five hundred years before the Prophet Muhammad, we find a poet, Jarham-bin-Tai by name, dealing with the incarnation of Srikrishna and eulogizing him. In this the god Mahadeva is said to be the bestower of all desired objects.

Arab traders used to come to the kingdoms of the Zamorin of Calicut and the king of Travancore on the Madras coast and carried on their business safely without any interruption. Hindu kings treated them very courteously. But after the rise of Islam, Arabs became full of bellicose spirit. They wanted to invade India, but could find no pretext whatever. Pretexts for a war are, however, easily found and at last the Arabs did find one. Some Arab women, who were going to Arabia by sea from India, were carried off by pirates near Sind. The Caliph of Damascus held Dahir, the king of Sind, responsible for the crime and ordered his Sirdar Muhammad-bin-Qusim to invade Sind. He attacked the port of Dewal in 712 and pillaged and massacred the people. King Dahir was slain in the battle. His son fled from the battle-field, but his queen fought bravely and died fighting. Sind passed into the hands of the Arabs, but their influence on Sind consists of only in the large

Muhammadan population and the change of the Sindhi script from Aryan to Arabic.

Aryan teachers used to go to Persia also. During the reign of Shah Gustasp, Vyasji visited Persia and the Shah invited the philosopher Zoroaster to meet him. Many hundred years after, a Hindu—Rabindranath Tagore—was invited to Persia and was feted and honoured both by the government and the people of the country. Before that the Persians did not find anything worth admiring in India in bondage, and the very name Hindu was a synonym for a slave. Though India was not ruled by the Persians, the Persian culture and language ruled her for some hundred years and are ruling her in some respects even to-day. India was twice invaded by Persians during the last days of the Mughal rule. Nadirshah's invasion is notorious for his cruelty and inhumanity and Ahmad Shah Durrani, though he defeated the Marhattas in the battle of Panipat, could not consolidate his victory. This was the last invasion of India from her north-western frontier.

The Muhammadans, who conquered India and ruled her for hundreds of years, were neither Arabs nor Persians but Turks, Pathans, Mughals, etc. The Turks, who invaded India through Afghanistan, left no impression on our language. No doubt, some Turkish words

found their way into Hindi and probably for this reason the word Turk or Turuk came to be used for a Muhammadan in the Hindi language.\*

In 977 A.D. Subuktagin, the slave of the Turk Alaptgin became master of Ghazni and proclaimed himself Amir. He was very ambitious and invaded the Punjab in 986. After him, his son and successor Mahmud invaded India seventeen times and having plundered the country, behaved very cruelly towards the people. With these invasions was associated the great scholar Muhammad bin-al-Beruni, who obtained a first-hand knowledge of India and Indians, studied their language and culture and authoritatively dealt with the various aspects of Hindu life and literature in his famous work, the "Kitab-ul-Hind." The language these early invaders spoke was, no doubt, Turkish, but they patronized Persian and, perhaps, carried on the administration of the country through this language. This seems the reason why the Persian poet Firdousi wrote his famous work the "Shahnama" in Persian in praise of Mahmud.

When in any country two cultures come into contact, the customs, mode of living,

\* हिन्दू तुर्कन भई लराई—(पद्मावत)। हिन्दू तुरक दीन है गाये—(छव-प्रकाश)। हिन्दुहिं मधुर न देहि, कटक तुर्कहिं न पिथावहिं—(नरहरि कवि)।

costume, language, literature, music and arts of the one are influenced more or less by those of the other. Usually the conquered or the ruled, owing to their inferiority complex, think their rulers worthy of emulation and imitation. But sometimes the rulers have also imitated the ways of the ruled in some respects. After the subjugation of the non-Aryans by the Aryans, the non-Aryan majority naturally adopted the ways of the Aryans and assimilated their culture. But when the Aryans thought that their conquest was complete and rule secure and that they had nothing to fear from the conquered, the non-Aryan spirit gradually began to permeate in the Aryan society, through the age-long habits and traditions of the non-Aryans. It is not, therefore, improbable that the Aryans, in order to humour the conquered and to lighten their yoke, themselves adopted some of the customs of the non-Aryans and thus became with them as milk and water.

It is well-known that there was no caste-system among the Aryans and there were no idols and temples. There were only four *varnas* among them and they worshipped *Indra*, *Chandra*, *Varuna*, *Savita*, etc., through sacrifices or *Yajnas*. But owing to their connection with the non-Aryans, temples and idols together with a large number of castes and sub-castes came into being into the Aryan society. The

non-Aryans or the Dravidians were divided into a number of castes and sub-castes, therefore, it is not improbable that the caste-system came into the Aryan community through the conquered non-Aryans. This is no idle conjecture, for the inclusion of *Asura*, *Rakshasa* and *Paisacha* forms of marriage in the eight kinds of marriage, described in the *Manusmriti* proved it.\* But usually the conquered and the ruled adopt the customs and accept the culture of the conquerors, because they look upon them as great and advanced and feel themselves very low. This was the reason why a large number of the non-Aryans accepted the Aryan culture. During the Muslim rule, many Hindus were converted to Islam, but a still larger number, though they did not openly accept the Prophet's religion and teachings, for obvious social advantages dressed as Muhammadans. As the English costume is a passport for places usually beyond the reach of Indians, so some of the places were reserved for Muslims only in those days. The Hindus imitated the Muhammadans so cleverly that it was impossible to detect them. During the days of the Nawabi rule in Lucknow none was allowed to enter the great Imambara during the month of Muharram without green clothes on and the Hindus

\* ब्राह्मो दैवस्थैर्वार्षः प्राजापत्यस्ताथासुरः ।  
गन्धर्वो राज्ञस्थैव पैशाचश्चाष्टमोऽधमः ॥ मनुस्मृति अ. ३, श्लो. २१ ।

desirous of visiting the place had to get their clothes dyed green.

Shihabuddin Muhammad Ghori left India, after having installed his slave Qutb-ud-din Aibak on the throne of Delhi. He and other Muhammadan invaders came through Afghanistan. Though their language was Turkish, the administration was carried on through the medium of Persian. Thus Persian being the language of the rulers of India, our Hindi language was much influenced by it and we propose to deal in the following pages how this influence was brought about.

### SANSKRIT AND PERSIAN LANGUAGES.

The old language of India is commonly known as Sanskrit. No doubt, it is old when compared to modern vernaculars, but there was and is a still older language, which is called the Vedic Sanskrit or the Vedic language. Similarly there was an older language than the modern Persian in Persia also, which went by the name of Pahlavi. But a still older language of Iran, corresponding to the Vedic language has been named the *Zend* \* by orientalists, which

\* It seems that the word *Zend* is a corrupt form of the word *Chhanda*, which comes from *Chhandas*. In old days the Vedic language was called *Chhanda* and the ordinary spoken language was termed *Sanskrit*. In the Rigveda we find the word *chhāndansi*—the Vedic

is the language of the *Avesta*, the sacred book of the Parsis. There is a great deal of similarity between the Vedic language and the Zend and it seems to us that they are the daughters of some other language. The Zend alphabet is like that of the Sanskrit and consists of thirteen vowels.

The old name of Persia is Iran, where Zoroasterism was once the popular religion. But since the conquest of Iran by the Arabs and the conversion of the people thereof to Islam, the Arab culture and religion occupied the field. Those Iranians who could not bear the onslaughts of the Arab conquerors surrendered themselves and accepted Islam. But there were others, more virile and tenacious, who prized their religion above everything else. As they could not live in Persia and follow the religion of their forefathers, they had no alternative but to leave the land of Iran and take refuge with the Hindu king of Gujerat. Here they were allowed to live in peace in and near Naosari. These Iranians were called Parsis, because they had migrated from Paras or Persia. As the Parsis and the Aryans both were fire-worshippers in their own way, they obviously were members of a common family.

pronunciation is *chhândagwansi*. छन्दांसि is used for the Atharvaveda in the following:—तस्माद्यज्ञात् सर्वहृत् चर्चः सामानि जग्निरे। छन्दा उंसि जग्निरे तस्माद्यजुष्ट्यादजायत्।

Owing to their habitat in Gujerat, the Parsis became Gujeratis in everything except religion. They borrowed even the Gujerati family names, such as *Shāh*, *Pāreh*, *Mehtā*, *Shet*, etc. Their head-dress was also Gujerati, but now-a-days a sort of felt-cap has become very popular with them. Some Parsis learn Persian also and in their language are found more Persian words than are met with in the language of a Hindu Gujerati.

About the third century A.D., Pahlavī was the language of western Persia which was then called *Pahlava*. The present king of Persia, Shah Reza Shah belongs to western Persia and is therefore called Pahlavī. The Pahlavī language has been described as the mother of the modern Persian, literary as well as spoken, but Persian poets have sometimes used the word Pahlavī for the modern Persian also. The celebrated Maulana Jāmī says \* that Maulvi Rūm's *Masnavī* is the Scripture (Qurān) in the Pahlavī language and no one conversant with the modern Persian can say that the language of the *Masnavī* is other than Persian.

The *Manu-smriti* has included the *Pahlavas* in the list of *Vrātya* (degraded) *Kshatriyas* and

\* मौलवीए मसनवीए मानवी ।

हस्त कुरच्छाँ दर ज़बाने पहलवी ॥

मन चे गोयम वस्फ आँ आली जनाब ।

नेस्त पैग़म्बर वले दारद कि ताब ॥

has said that they became *Vrishala*, because they could not get the sight of the *Brāhmaṇas* and gave up the duties of the *Kshatriyas* as enjoined by the *Sāstras*. The *Vrātya Kshatriyas* of India were great patrons of *Prākrit* languages and their earlier form the *Pāli*, and it has been suggested that the *Pahlavas* carried with them some sort of *Prākrit* in their migration to Persia from India, which has now come to be called the *Pahlavī* (*vide Sakhun-dān-i-Fāris* by M. H. Azād). The south-western part of Persia was called *Fārs* and when the *Fārsīs* became the rulers of the entire country, *Irān* was called *Fārs* and the language of the land was termed *Fārsī*.

#### THE ARABIC AND THE PERSIAN.

As Persian and Sanskrit are very similar, they are termed Aryan languages, in the classification of languages. But owing to the impact of Arabic on Persian, Persians adopted Arabic characters for their language and this Aryan language became Semitic outwardly. It is said, that some sort of Semitic script was used for *Pahlavī*, therefore Persians did not feel any compunction in adopting the reformed Arabic script for their language. Persian was much influenced by the Arabic and Hebrew, the language of the Jews, therefore the language looks like Semitic. But notwithstanding an admixture

of a large number of Arabic, Hebrew and Turkish words, Persian is Aryan at heart even to-day.

### SIMILARITY BETWEEN SANSKRIT AND PERSIAN WORDS.

Not only the Vedic and the Avestic languages have much in common, but there is a good deal of similarity between Sanskrit and Persian also :—

SANSKRIT.	PERSIAN.	SANSKRIT.	PERSIAN.	
पितृ, पितर्	پیدر	پدر	چخُّ	خ
मातृ, मातर्	مادر	مادر	شَب	شب
भ्रातृ, भ्रातर्	بیرا در	برادر	خَر	خر
दुहितृ, दुहितर्, दुख्तर	دختر	دختر	سخّت	سخت
खस्त	خواهير	خواهير	افيرن	
खशुर	خسُور	خسُور	گرم	گرم
नस्	نبار	نبیر	ہرم	رم
तनु	تن	تن	چشم	چشم
पृष्ठ	پوشت	پشت	سد	-
हस्त	دست	دست	گاہ	گاہ
बाहु	باڑ	بازر	اسپ	اسپ
पाद	پا	پا	ابر	ابر
शालि	سالی	سالی	زبرا	زبرا
गोधूम	گندم	گندم	داماد	داماد
		(जामाता)		
तारा	تارا	تارا	در	در

## SANSKRIT. PERSIAN. SANSKRIT. PERSIAN.

सायं	शाम	شام	वात	बाद	باد
वर्षा	वारिश	بارش	भू.	اُبر	ابر
वर्षातुं	बरसात	برسات	आप्	آب	آب
क्षीर	शौर	شیر	पुष्ट	پختہ	پختہ
मेघ	मेग	میغ	शर्करा	شکر	شکر
कुच्छि	किश	کش	शरत्	سرد	سرد
सर्षप	सरशफ़	سرشف	उष्ट्र	شتر	(اشتر)
प्रमाण	फ़र्मान	فرمان	चर्म	چرم	چرم
आपत्	आफ़त	افت	महत्तर	مہتر	مہتر
प्रसाद	फ़रशाद	فرشاد	پञ्च	پنج	پنج
कर्पूर	काफ़ूر	کافور	चलार	چھاڑ	چھاڑ
जलौका	जलूک	جلوک	षट्	شش	شش
केश	गेस्त्	گیسو	سمس	ہفت	ہفت
दन्त	दन्व, दन्वां	دند, دندان	अष्ट	ہشت	ہشت
मुष्टि	मुश्त	مشت	नव	نؤ	نر
सूर, सूर्य	ह्वर, خُور	هُرر, خور	दश	دہ	ہ
शृगाल	श्रगाल	شغال	भवति	بُوَد	بُوَد
अस्ति	हस्ता	ہست	भवामि	بُوَدَم	بُوَدَم
भूत	बूद	بُود	आयाति	آیَد	آیَد
पददम्	दादम		जायते	جَايَد	جَايَد
पतति	फ़तद	فتد	जीवति	جِيَد	جِيَد
स्तौति	सतायद	ستاید	पचति	پچَاد	پچَاد
बन्धाति	बन्वद	بنده	तपति	تَبَد	تَبَد

SANSKRIT.	PERSIAN.	SANSKRIT.	PERSIAN.
सरति	रसद	رسد	دہاتی
धावति, दावति	दावह	داره	شونو
करोति	कुर्द, कुनद	کند, کردن	میومی
क्रौत	ख़रौد	خرید	مسٹ
गदति	गोयद	گوید	مرد
सृजति	सरेशद	سریشہد	الیکھت
तनोति	तनद	ند	ملاد

## FRONTIER LANGUAGES.

The language of Afghanistan and a large part of tribal area between Afghanistan and India is Pashto or akin to it, but the nobility and the gentry in Afghanistan speak Persian. Balochi is the language of Balochistan and the people of Chitral, Kafiristan, etc., have somewhat different dialects of their own. It is generally said that while Arabic is the language of science and Turkish that of valour, Persian is the sweet language. But the general idea about Pashto is that it resembles the sounds of stones in an earthen pot.

## 1. HINDI AND PRĀKRITS

*Hind* is another name of India and our Persian and Arab neighbours knew India by this very name, therefore, the Muhammadans when they came here called the language of this

country Hindi or Hindvi. Before the commencement of Muslim rule in India, the age of Prākrits had nearly passed away and Hindi or Hindvi was coming to the fore. But the Musalmans saw this Hindvi in several forms, which were the outcome of the provincial Prākrits. The oldest Prākrit has been given the name of Ārsha आर्ष and Hemachandra in his प्राक्ताष्टाध्यायौ defines it as the language spoken by Rishis. कृषिभाषिता is another name of आर्ष. This आर्ष seems to have originated along with the Vedic language. As time passed, several provincial Prākrits arose and were called Śaurasenī, Māgadhī and Paiśāchī. There was also a Prākrit by name Apabhraṃśa, which like the Ārsha was common to all of them. In course of time the common Prākrit came to be called the Prākrit or the Mahārāshtrī. Vararuchi in his प्राक्तप्रकाश has used the words Prākrit or Mahārāshtrī for the common language. After a time a mixed language came into being and it was called the Ardhā-Māgadhī, because it was an admixture of Śaurasenī and Māgadhī and became the common language in place of Mahārāshtrī. These Prākrits were followed by dialects called Bhāshā or spoken languages. This name Bhāshā was in use for a considerably long time as the language of Hindi poetry, for we find in it not only the works of Tulsīdās and Kesavadās, but the *Padmāvat* of Malik Muhammad Jāisi

too.\* It is said that Tulsidās had used the word Hindvi in a Persian *panchnāmā* which he had signed along with others, but in the *Padmāvat* Jāisī has actually used the word Hindvi thus :—

तुर्की अरबी हिन्दवी भाषा जेतौ आहिं ।  
जामें मारग प्रेमका सबै सराहैं ताहिं ॥

From the above it is clear that there were two kinds of language current in those days. That, which was used by our poets and translators of Sanskrit works, was called *Bhāshā* and the language which was current for the exchange of ideas and thoughts not only amongst the Hindus in general, but between the conquered and the conqueror also, was known as Hindvi or Hindi. But when Muhammadans saw the language in different forms, they selected the most perfect and purified out of them and named it Rekhta. In course of time, this phase of Hindi came to be known as Nāgarī (language of the cities) as opposed to that of the country. It was also called *Khari* or *Khari boli* on account of its

\* भाषा भणित मोरि मति थोरी ।

हँसिबे योग हँसे नहिं खोरी ॥—Tulsidās.

भाषा बोलि न जानहीं जिनके कुलके दास ।

भाषा कवि भी मन्दमति तेहि कुल केशवदास ॥—Kesavadās.

आदि अन्न जस गाथा अही ।

कड चउपाई भाषा कही ॥—Malik Muhammad Jāisī.

purity. Thus Rekhta, *Kharī bolī* and *Nāgarī* came to be regarded as synonyms and in course of time became the vehicle of thought for the people of a great part of Northern India.

Lallulalji in his *Premsāgar* calls this Hindi *Kharī bolī* and Rekhte-kī bolī. From the name Rekhte-ki bolī it will not be improper to infer that this *bolī* or *dialect* was used to compose the Rekhtās, hence the name Rekhte-kī bolī was given to it.

Let us now investigate the relations subsisting between Prākrits and this Rekhte-kī bolī. We have already seen that there were several Prākrits in use before the modern vernaculars came into existence and the most notable of these were Ārsha or Mahārāshtrī or Ardha-Māgadhī and Saurasenī, Māgadhī and Paiśāchi. Ārsha as we already know is the oldest of the lot. We generally meet with the आर्ष प्रयोगs in the current Sanskrit literature, which cannot be justified according to general aphorisms of Pāṇini and these seem to be the basis of Ārsha Prākrit. Now, this Ārsha Prākrit in the ordinary course was succeeded by Mahārāshtrī. Besides these, there were some mixed dialects of which the Ardha-Māgadhī and the Nāgar were the principal ones. Nāgar was the mixture of Saurasenī and Mahārāshtrī (नागरन्तु महाराष्ट्री-शौरसेन्योस्तु संकरात्) and this Nāgar is the mother of Nāgarī which is another name of Hindvi. With a little dose of

Apabhramśa this Nāgarī became modern Hindi, as the following quotations will show :—

भस्ता हुआ जु मारिआ, बहिणि महारा कन्तु ।  
 लज्जेज्जं तु वयं सिअहु, जइ भगा घर एन्तु ॥  
 सिरि चडिआ खंति पफलइँ, पुणु डालइँ मोडंति ।  
 तोवि महहम सउणाहं, अवराहिउ न करंति ॥  
 पुत्ते जाएँ कवणु गुणु, अवगुणु कवणु सुएण ।  
 जा बप्पीकौ भुंहडौ, चम्पिजद्र अवरेण ॥  
 चम्पय कुसुमहो मज्भि, सहि भसलु पइट्टउ ।  
 सोहंइ इन्दुनीलु जणि कणइ बइट्टउ ॥  
 पिय-संगमि कउ निहडौ, पिअहो परोक्षहो केम्ब ।  
 मइँ बिन्निवि बिन्नासिआ, निह न एम्ब न तेम्ब ॥  
 जिवं तिवं तिक्खा लेवि कर, जइ ससि छोलिज्जन्तु ।  
 तो जइ गोरिहे सुहकमलि सरसिव कावि लहन्तु ॥  
 वायसु उड्डावन्तिअए पिअ दिट्टउ सहसत्ति ।  
 अद्वा वलया महिहि गय, अद्वा फुट तडत्ति ॥  
 जाइज्जद तहिं देसडइ, लबमइ पियहो पमाणु ।  
 जइ आवइ तो आणिअइ, अहवा तं जि निवालु ॥  
 गयउ सु केसरि पिअहु जलु निच्छिलइँ हरिणाइँ ।  
 जसु केरएँ हुंकारडएँ मुहुहुं पड़न्ति टणाइँ ॥  
 ठोक्का मइँ तुहुं वारिया मा कुरु दौहा माणु ।  
 निहए गमिहौ रत्तडौ दडदड होइ विहाणु ॥  
 बिट्टैए मइँ भणिय तुहुं, मा कुरु वंकौ दिढ्ठि ।  
 पुत्ति सकस्सी भस्ति जिवं मारइ हिअइ पइट्ठि ॥

We find three kinds of words in the above quotation, firstly those, that are manifestly Hindi ; secondly, those that are blossoming forth into Hindi and lastly those that are in embryo. भजा, हुआ ज़, मारिआ, बहिणि, महारा, कन्तु, तु, भगा, घर, सिरि, चडिआ, खंति, फलइँ, पुण, डालइँ, मोडंति, तोबि, न, करंति, पुत्ते, जाएँ, कवण, गुण, जा, बप्पौकी, भंडौ, अवरेण, पदहुउ, सोहइ, कणइ, जणि, बहुउ, पिय, संगमि, निहडौ, केम्ब, मद्दँ, निह, एम्ब, तेम्ब, जिवं, तिवं, जइ, मुहं, सरसिव, अह्वा, गय, तहिं, आवइ, आणिअइ, गयउ, पिअहु, जसु, तुहुँ, दडबड, विहाण, उड्डावन्ति,, तिक्का, फुटि, तडत्ति, निच्चिन्तइ, जसुकेरएं, पुत्ति, भज्जि, जिवं, हिअइ, जाइज्जइ, लज्जेज्जं, वयंसिहु, विचासिआ, छोलिज्जन्तु, हरिणाइ, लृणाइ, etc. are all such words.

## 2. DINGAL AND PIÑGAL.

This Prakrit has been imitated in several places in the *Prithwirāj Rāsau* and some other works and has not undergone any change since its inception, therefore its words remained as harsh and unpolished as ever. In Rajputana, they classify the languages as *Dingal* and *Pingal*. Dingal is an unpolished dialect and most of the poetic compositions of the Chārana class of poets are written in it. The Braja bhāshā, Awadhi, Baiswari, Bundel-khandi and Maithili, etc., are Pingal according to the people of

Rajputana. Diṅgal is said to be a collection of stones that have not come under the hand of a sculptor.

When Mahārānā Pratāp Singha of Chittor was roaming in the jungles and eating the bread of grass on account of the pressure of the forces of Emperor Akbar, a wild cat snatched away a piece of bread from the hands of his little child. This saddened him so much that he thought of seeking peace with Akbar and sent a letter to him to this effect. Prithwīrāj Rāthor, the brother of Raja Rājsinha of Bikaner, was then a prisoner of Akbar. He did not believe that Pratāp was so exhausted and exasperated that he wished to surrender. So with the permission of the Emperor, Prithwīrāj wrote some *dohās* and *sorthās* and sent them to Pratāp. These were composed in the Diṅgal, and Pratāp's reply refusing to surrender was also in the same dialect. On occasions of great crisis not only *Chārans*, but Rajput Rajas themselves used to compose verses in Diṅgal. It is said, when Amar Sinha, the successor of Pratāp, was pressed by the troops of Jahangir and took to hills and jungles, he sent the following two *dohās* composed in Diṅgal to Nawab Abdur Rahim Khānē Khānā :—

हाड़ा कूरमराव बड़, गोखाँ जोख करन्त ।  
कहियो खानाखानने, बनचर हुआ फिरन्त ॥

तुवराँसूँ दिल्ली गयी राठोडँ कनवज्ज ।  
राण पथम्यै खानने, सो दिन दीसै अज्ज ॥

The Nawab wrote to him the following Dingal *dohā* in reply :—

धर रहसौ रहसौ धरम, खप जासौ खुरसाण ।  
अमर विश्वधर ऊपरे, राखौ नहचौ राण ॥

The language of these *dohās* is easy enough, but that of the “*Dholā Mārū-rā Dūhā*” is easier still, because they are in the spoken language, as the following quotations will show :—

भरइ पलटइ भौ भरइ, भौ भरि भो पलटेहि ।  
ढाढ़ी हाथ संदेसड़ा, धण बिललन्ती देहि ॥  
जिणि देसे सज्जण बसइ, तिणि दिसि बज्जउ बाउ ।  
उआँ लगे भो लगसौ, ऊही लाख पसाउ ॥  
दुख बौसारण मनहरण, जो ई नाद न हु'ति ।  
हिअरो रतन तलाव ज्यू, फूटी दह दिसि जन्ति ॥

### 3. FOREIGN WORDS IN HINDI.

The Prithwīrāj Rāsau is considered to be the oldest book extant in Hindi, as the works prior to it are all in Prākrits. It may seem strange that the Rāsau contains several foreign words, but when we consider the fact that Chand, the author, was a native of Lahore and that the Punjab was already under Moslem rule for nearly two centuries, before the Rāsau saw the light of day, it was but natural that

foreign words were used in it. Besides, the war between Prithwīrāj and Ghori is also described in it, hence the use of Muhammadan words was unavoidable. We quote the following from the Prithwīrāj Rāsau to show that the author, Chand Bardai, did not hesitate to use Persian and Arabic words. In giving an idea to the reader as to what this epic poem consists of, he says :—

उक्तिधर्मविशालस्य राजनौति नवं रसं ।

षट्भाषा पुराणं च कुरानं कथितं मया ॥ समय १ रूपक ३८

So, the language of the Rāsau is made up of षट्भाषा or पठ्भाषा, पुराण and कुरान. From षट्भाषा and पुराण are meant Prakrit and Sanskrit and from Qurān he means to say Persian and Arabic words. The underlined words in the following quotations are of Persian or Arabic origin :—

हसम हयगय देस अति, पति सायर मज्जाद ।

प्रबल भूप सेवहिं सकल, धुनि निसान बहु साद ॥

भद्र सु आनि अवाज, आप साहाब दौन सुर ।

बलक सोबलं तेग अच्चुक तौरं ।

ठटी ठट बझोच टालं निसानौ ।

तुम क्षंडि सरम हम कहौ बत्त ।

आसिक्त तास हुस्सेन हुश्र ।

हुस्सेन मौर सज्जाम करि ।

\* पठ्भाषा = संस्कृत, प्राकृत, शैरसेनी, मागधी, देशाची और अपनांश ।

डेरा हरम सुपिट्ठ रवि, चिह्नं पश्चां वर भौर ।

पासबान कुल सौल सम, पास रघिबर नौर ॥

पात्र एक साहाब संग । झर नूर गुनगान ॥

तरकस पांच गिरंम ।

संजाव बान उमराव सब्ब, लज्जी अनंत आदब्ब थाह ।

मुक्कौं सु गुनह कौनौ पसाव ।

करि गोसङ्ग पवित्र । होइ चिंति रहमान ॥

उलव्हां सेन समुद्रह आब ।

बकौं दीन दीनं भरं अप्प दूरं ।

हयं छंडि कामं मनं गन्नि गस्सं ।

बज भेरि नफेरि भयान सुरं ।

तब भैरव इक गन सरिस ।

किंन हुकम हरनंद ॥

पचास पंच हज्जार गन्नि ।

पद्मह पुरान तिन कह्नी गन्नि ॥

आरब्ब बोल बोल्ही बिरूर ।

सुरतान जानि जंप्यौ गरूर ॥

प्रतिबुद्ध लह्नी प्रथिराज नूर ।

अतुलित्त जद्द सामंत सूर ॥

गय महल साहि मिलि कहिय बत्त ।

सिरधूनि रौस करि नैन रत्त ॥

कल्हि तरौक सउंच दिन,

चढ़ि मरि सद्दौ सार ।

कहा डर काफर दाखहु सुजभ ॥

कहा भर आवध आगर जुज्भु ।

कहौ पवरि सुरतान ॥

बौर सोर आधात सुनि, गज कुटि बन्धन तारि ।

मिरे उभय भयभौत होइ, परि दरबारह रोरि ॥

अष्ट-सहस्र असवार, तुंग तिय अग बनाइय ।

पेसकसी पतिसाह, कूर पर पंचन आइय ॥

लै पुरमान समान धरि ।

जमन जोर बल बहुत करि ।

साध्रमं हथ्य तस्कौ सुरष्प ।

दई चिन्तरेषा सिताबी सुडोर ।

प्रात कूच उपरै ।

आज मुकाम जु दुस्तरि ॥

झुकि प्रथिराज नरिंद ।

सिलह सज्जो नदि उत्तरि ॥

दुश्म कोटल दुश्म नृपति, किन्ने हाजुर आनि ।

सुर असुरन करि मेर, मथत दरिया हिल्लोरै ॥

मरदन सों मिलि मरद, मरद बुखो भूष नाहर ।

लोहानै अरि फौज, चक्र चिह्न कोद फिराइय ॥

नाहर नाहर राय, कहर नाहर सुकन्ह कर ।

राजनौति गज लदिभ, सौस लग्मा असमान ॥

मंडोवर परिहार मारि उज्जार जेर किय ।

सगपन इक घग वास, घलक सेवा सिर मंडहि ।

एक सुदिन सोमेस, दूत हज्जूर बुलाइय ।

तौ पत्तं सुनि अब्ब कगद वरं घल्यंज आकूतयं ।  
 हथनारि धारि आतस अनंत, सोर रोर अमर उड़िय ।  
 भिनं केति षगं हिनंकेति ताजौ ।  
 मिलै भूप भूप महावौर गाजौ ॥  
 लगै गुर्ज सौसं इसे टोप टृहै ।  
 प्रलै काल आलं मनौं बौर जगै ॥  
 चट्ठिय जिहाज जस जट्ठि खल ।  
 धुकत धरनि घावास । कोपि कैमास कालकर ॥  
 हुअ डेरा नौबति बिहसि । पंच सबद दरबार ॥

We are not aware of any poet before Chand whose works have come down to us, but the first poet who came after Chand was not a Hindu, but a Muhammadan and he wrote not in *Dingal*, but in *Pingal*. There are reasons to suppose that the days of *Dingal* were over, as the Rajput rajas were great patrons of *Pingal* literature. Raja Jaisinha Mirza, of Āmer-Jaipur encouraged the poet Biharlāl to compose his famous *Satsai* and Maharaj Jagatsinha of Jaipur patronized Kavi Padmākar, who composed the *Jagadvinod* in his honour. Maharaj Jaswantsinha of Jodhpur did not lag behind and he himself translated the Dhvanyāloka portion of the Sanskrit work Kuvalayānanda and renamed it *Bhāshā-Bhūshan*. Maharaj Jaswantsinha II ordered his court-poet Kavirājā Murāridān Mahamahopadhyaya to write an elaborate treatise

on *Alānkār* and *Jaswant-Bhūshan* and *Jaswant-Jaso Bhūshan* were the result, for which the Kavirājā was rewarded with a lac of rupees. All these works were in *Pīngal*.

The Hindi poets who came after Amir Ḳhusro, the first poet in *Pīngal*, used freely Persian, Arabic and Turkish words, with the exception of Sūrdās, for he has very rarely used foreign words. However, Kabīr, Nānak, Jāisi, Tulsīdās, Bihārī, Gaṅg, Bhūshan, Padmākar and Pajnes have profusely used them. There is a marked contrast between Hindu and Muhammadan poets of Hindi in this respect, for while the former used foreign words, the latter avoided them as far as possible, for we find very few words of this kind in the writings of Rahīm, Raskhān, Raslin, Usmān, Mubārak &c.

#### 4. HINDI AND MUHAMMADANS

Amir Ḳhusro, the first Hindi poet, wrote during the reign of Allāh-ud-din Ḳhilji and was a very great scholar of his time. He knew not only Persian, Arabic and Turkish, but Hindi also. He had seen eleven kings sitting on the throne of Delhi and was a courtier of seven of them. He died in 1325 A.D. at the ripe old age of nearly 80 years.

During the life time of Ḳhusro, Hindus took to the study of Persian, as it was the king's language and the Amir helped them by his timely

vocabulary, the *Khāliq-bārī*. By this time a large number of foreign words had crept into Hindi. Besides, *Khāliq-bārī*, Khusro wrote a number of *pahelis* (riddles), *mukrīs* or *mukarnīs*, *sukhnās*, *do-sukhnās* &c. These must have been written in Persian characters, for acting though he was as a link between the Hindus and the Musalmans, his riddles, etc., were to amuse only those Muslim nobles and gentlemen who knew Hindi. The Hindus could hardly take advantage of the scholarly writings of the Amir, as they were only beginners in Persian.

Khusro wrote his *Khāliq-bārī* in Persian metre, as the following lines will show :—

रसूल पैग़म्बर जान॥बसीठ ।  
 यार दोस्त बोले जो ईठ ॥  
 मर्द मनस्‌जन है इस्तरी ।  
 कहत अकाल वबा है मरी ॥  
 बिआ बिरादर आओ रे भाई ।  
 बिनशी मादर बैठरी माई ॥  
 तुरा बुगुफ़म मैं तुझ कह्या ।  
 कुजा बिमाँदी तू कित रह्या ॥  
 राह तरीक॥सबौल पहचान ।  
 अर्थ तेह्का मारग जान ॥

*Rasūl* is the Arabic and *Paighambar* the Persian word for a messenger. The Hindi word for it is *basiṭh*, which in original Sanskrit is

*Vasishtha.* Tulsidas has used the word *basithi* for messengership in his *Rāmāyan*. *Iṭh* comes out of the Sanskrit word *ishṭa*, though it is not used in modern Hindi. *Ishṭa* (desired) and *mitra* (friend) are, however, commonly used. “*Main tujh kahyā*” and “*tu kit rahyā*” are still spoken in some parts of the country.

Khusro’s *pahelis* and *mukrīs* were very charming indeed and he was regarded as the inventor of *mukrīs*. The peculiarity of his riddles is that they, not only contain the solution, but the author’s name even, as shown below :—

तरवरसे इक तिरिया उतरौ, उसने खूब रिभाया ।  
 बापका उसके नाम जो पूछा, आधा नाम बताया ॥  
 आधा नाम पितापर वाका, बझ पहेली मोरौ ।  
 अमौर खुसरो यों कहे, अपने नाम निबोरौ ॥१॥  
 चार महीने बहुत चले, और महीने थोरौ ।  
 अमौर खुसरो यों कहे, तू बता पहेली मोरौ ॥२॥  
 जलकर उपजे, जलमें रहे ।  
 आँखों देखा, खुसरो कहे ॥३॥

The following are some of his *mukrīs*, *sukhnās* and *do-sukhnās* :—

### Mukri—मुकरी

सारी रैन मोहिं सँग जागा ।  
 भोर भई तब बिछुरन लागा ॥  
 वाके बिक्रुत फाटत हिया ।  
 ए सखि साजन ? ना सखि दिया ॥१॥

सारौ रैन छतियनपर राखा ।

रूप रंग सब वाका चाखा ॥

भोर भई तब दिया उतार ।

ए सखि साजन ? ना सखि हार ॥२॥

Sukhnā—सुख्ना

जूता क्यों न पहना ? }  
संबोसा क्यों न खाया ? } तला न था ।

पान सड़ा क्यों ? }  
घोड़ा अड़ा क्यों ? } फेरा न गया ।

Do-sukhnā of Persian and Hindi

दो-सुखना फारसी हिन्दौका  
तिशारा चे मौ बायद ? }  
मेलको क्या चाहिये ? } चाह ।

*Chāh* means a ‘well’ in Persian and ‘desire’ or ‘will’ in Hindi. A thirsty man wants water to drink and water used to be had in wells in those days, therefore, he required a well. Amity or peace requires desire or will. In this way a single word, *chāh* was able to give two meanings at one and the same time.

Khusro was a literary genius. He did not stop with his Persian-Hindi do sukhnās, but composed a Persian-Hindi *ghazal* also which begins thus :—

ज़ेहाल मिस्कों मकुन तगाफुल,

दुराय नैनां बनाय बतियाँ ।

कि ताबे हिजरां न दारम ऐ जाँ,

न लेहु काहे लगाय छतियाँ ॥

This *ghazal* is very well-known and must have drawn a chorus of applause when it was read out. It is inconceivable that the language in which Khusro wrote so much was then in its infancy, but unfortunately we have no materials to support our point of view.

It is a matter of great regret that though there was produced a mass of literature in the *Bhāshā*, nothing seems to have been done as far Hindi or Hindvi was concerned till we come to the days of Kabir. This saint was followed by another poet-saint named Nānak and after him the dark period of Hindi lasts till the second battle of Panipat, when the empire of India passed to the Moghuls. The reign of Akbar must be said to be the period of renascence for Hindi, when we find a great many poets writing in different dialects.

The regime of Akbar is famous for the literary production of a high order, for not only the ordinary poets of the day took to literary pursuits, but even the emperor himself and his ministers, both Hindus and Musalmans, wrote poetry in Hindi. Birbar or Birbal, as he is popularly known, was a great favourite of Akbar and the emperor was overwhelmed with grief on his death and expressed himself thus :—

सब ककु दीनन दीन, एक दुरायो दुसह दुख ।

सोउ दै हमहिं प्रबीन, नहिं राख्यौ ककु बौरबर ॥

Bīrbar used to give away all he had to deserving people on the occasion of his birth-day anniversary and he did the same when he left for the battle-field, where he fell. Akbar was much grieved to hear the sad news, which the above quotation represents.

Akbar's prime minister was Nawab Abdur Rahīm Khāne khānā, popularly known as the poet Rahīm. Like Amir Khusro, the Nawab also was a literary genius. It is not possible to compare the literary attainments of the one to those of the other, but this can be safely said, that the Nawab's knowledge was not confined to Arabic, Persian, Turkish and Hindi only, but extended to Sanskrit and the provincial dialects of Hindi also, that is, Braj, Awadhī, Rajputānī &c.

*Khane khānā's verses in Braj Bhāshā.*

रहिमन जो ओङ्को बढ़ै तो अति हौ इतराय ।  
 प्यादेसे फर्जी भयो, टेढो टेढो जाय ॥  
 यों रहीम सुख होत है, बब्लो देखि निज गोत ।  
 ज्यों बड़री अखियान लखि, आंखिनको सुख होत ॥  
 क्वार मुंड मेलत रहत, कहु रहीम केहि काज ।  
 जेहि रज रिखिपतनौ तरी, सो दूँढत गजराज ॥

*His verses in Kharī boli or rekhta.*

कलित ललित माला, बाजवाहिर जड़ा था ।  
 चपल चखनवाला, चांदनौमें खड़ा था ॥

कटि तट बौच मेला, पौत सेला नवेला ।  
अलिबन अलवेला, यार मेरा अकेला ॥

While Amir Khusro composed his *ghazal* in a language which was partly Persian and partly Hindi, the Nawab composed *slokas* in partly Sanskrit and partly Hindi as will be evidenced from the following lines :—

दृष्टा तत्र विचित्रतां तरुतां,  
मैं था गया बागमें ।  
काचित्तत्र कुरङ्गशावनयना,  
गुल तोड़ती थी खड़ी ।  
उन्मद्धुधनुषा-कटाक्ष-विशिखैः  
घायल किया था सुभे ।  
तस्मीदामि सदैव मोहजलधाँ,  
हे दिल गुजारी शुकर ॥१॥  
एकस्मिन्दिवसेऽवसानसमये,  
मैं था गया बागमें ।  
काचित्तत्र कुरङ्गबालनयना,  
गुल तोड़ती थी खड़ी ॥  
दृष्टा तां नवयौवनां शशिसुखीम्  
मैं मोहमें जा पड़ा ।  
नो जीवामि त्वया विना शृणु सखे !  
तू यार कैसे मिलै ॥२॥

Nawab Khāne khānā had not only a great faith in astrology, but he himself was a great astrologer and wrote nearly a hundred verses

in a language partly Sanskrit and partly Hindi with an admixture of Persian.\* The following are a few examples :—

यदा सुश्तरौ कर्कटे वाकमाने ।  
 यदा चश्मखोरा ज़मीं वासमाने ॥  
 तदा ज्योतिषी क्या कहै क्या पढ़ेगा ।  
 हुआ बालका पादशाही करेगा ॥१॥  
 यदा शत्रुखाने पड़े उच्चका ।  
 करै ख़ाक दीलत फिरै जाबजा ॥२॥  
 यदा भाग्य मालिक भले घर पड़े ।  
 कमाकर सुदीलत ख़ज़ाने भरै ॥३॥  
 करेंगे जबख़ूशी अमीरी सुफल ।  
 वज़ीरी अमीरी करै बेफ़िकर ॥

During and after the reign of Akbar there arose a number of Muhammadan poets of Hindi, who were in no way inferior to Hindu poets. All of them wrote in *Bhāshā* or *Braj Bhāshā*. Raskhān was a contemporary of Khane khana and his *kabittas* were very highly appreciated by the Hindus in general and Vaishnavas in particular. The following *kabitta* of him charms the hearers even to-day :—

मानुष हों तो वहीं रसखान,  
 बसौं मिलि गोकुल गांवके ग्वारन ।  
 जौ पसु हों तो कहा बस मेरो,  
 चरौं नित नन्दकी धेनु मंभारन ॥

\* खेटकौतुकजातकम् :

पाहन हों तो वही गिरिको,  
जो कियौं कर छव पुरन्दर धारन ।  
जो खग हों तो बसेरो करौं,  
वा कलिन्दजा कूल कदम्बके डारन ॥

Gang Kavi was another contemporary of Khane khana and it is said that he received a reward of thirty-six lacs of rupees from him. He had mastered many languages and even composed verses in a language partly *Bhāshā* and partly Persian, as the following quotation will show:—

कौन घरौं करिहै विधना  
जब रुये आँ दिलदार मुबौनम् ।  
आनंद होय तब सजनी,  
दर वस्ले यार निगार नशौनम् ॥

Akbar's grandson, Shah Jahan, was also a poet and used to compose Hindi verses. When he was imprisoned by his son Aurangzeb and was put to great indignities, he wrote the following *kabitta*:—

जन्मत हो लख दान दियो अरु नाम धखो नवरंगबिहारी ।  
बालहिसों प्रतिपाल कियो अरु देस मुलुक दियो बलभारी ॥  
सो सुत बैर बुझै मनमें धरि हाय दियो बंधसारमें डारौ ।  
शाहजहां बिनवै हरिसों बलि राजिवनै रजाय तिहारो ॥

Bhikhāridās who flourished a century later, says about Gaṅg and Tulsidās :—

तुलसौ गंग दोऊ भये, सुकबिनके सरदार ।  
जिनके काव्यनमें मिलौ, भाषा विविध प्रकार ॥

During this period there was a constant flow of Persian, Arabic and Turkish words in Hindi, and this led Bhikhāridās to give some latitude for the use of words of these languages : He says :—

ब्रजभाषा भाषा रुचिर, कहैं सुमति सब कोय ।  
मिलै संस्कृत पारस्यो, पै अति सुगम जो होय ॥

Another writer goes a step further and he allows the use of Arabic words too. Thus he writes :—

अन्तर्वेदी नागरौ, गौड़ी पारस देस ।  
अरु अरबी जामे मिलैं, मिश्रित भाषा भेस ॥

This paved the way for the uninterrupted use of a language mixed with Persian and Arabic words. The reason was not far to seek. The Muhammadans were the rulers of the land and the Hindus in order to get into the service of the government, tried not only to learn Persian and Arabic, but also to use the words of those languages in their daily business. A large number of foreign words came to be used in Hindi for the purpose of rhyming also. Thus Hindi became a mixed language and was named Rekhtā.

## 5. HINDI AND URDU

The language which Amir Khusro employed in his *Khāliq-bari*, *riddles*, *mukris*, etc., was called by him Hindi or Hindvi. It was the language current over large portion of northern India and was used by the gentry and the city-folk in their social intercourse and communication of thoughts and ideas; therefore it began to be called Rekhtā. The word Rekhtā is Persian in origin. Fallān calls it "the Hindustānī language as spoken by men," while Bate is of opinion that "the Hindustani language (being a mixed one) is called Rekhtā." The late Shams-ul-ulemā Moulānā Muhammad Husain Āzad says:—"This language is called Rekhtā also, for different languages have made it strong, as a wall is made strong by brick, earth, mortar, whitewash, etc., or Rekhtā means a thing fallen, scattered or in topsyturvy condition. It is called Rekhtā because it is a collection of distracted words."\* Rekhtā is the name given to a metre also and Kabīr is said to have composed a large number of Rekhtās.

Now there can be no doubt that this Rekhtā (the Hindi or Hindvi of Khusro) is the mother of modern Hindi, which in itself was originated

\* *Āb-i-Hayāt*, p. 21.

from the Ārsha-Apabhraṃśa Prākrit. Its Hindu name was Antarvedī Nāgarī, because it was the spoken language of the people who lived between the *doab* of the Jumna and the Ganges. The Hindus did not use it for literary purposes, but it was spoken equally by the Hindus and the Musalmans. When the Musalmans came to India, they had to use it with the admixture of their own words and when the Muslim rule was well established a large number of foreign words came to be used in it and in the meanwhile the Hindus having learnt Persian, very profusely used foreign words. This converted it into a mixed language and the vehicle of expression of ideas of both the Hindus and the Musalmans.

Owing to the increase in the number of the Persian-educated Hindus or some other reason unknown to us, Raja Todarmal, the Revenue Minister of Akbar, made Persian the official language of his department in *Samvat* 1638 (1581 A.D.). This statement of the late Munshi Deviprasād, Munsif of Jodhpur, is supported by Professor Blochmann, who, under the caption "Hindu Rajas under the Mughals" wrote in the *Calcutta Review* in the seventies of the last century that all the revenue records—the *dastur-ul-amals* were in Hindi up to the middle of Akbar's reign, but were changed into Persian under the orders of Todarmal.

Todarmal himself was a Hindi poet and therefore cannot be accused of injuring his own language. But this can be said of him that while trying to make a sketch of the god Gāneśa, he made that of a monkey, as the Sanskrit saying goes. Hindi was degraded and Persian was applauded in the king's courts. Though the Muslim poets and emperors composed their verses in Hindi, yet it lost its old glory. If Todarmal had any idea of what his act will lead to, certainly he would not have done so.

Khusro had written his *Khāliqbāri* and riddles in Persian characters and it seems that Hindi poetic works were generally written in Persian characters by Muhammadan writers, for not only the *Padmāvat* of Jāisī, but even the work '*Hammir Hath*' by Chandrashekhar Vājpeyi was found written in Persian script. In support of this, the following riddle of Khusro can be cited :—

अन्धा गुंगा बहरा बोले, बहरा आप कहाये ।  
 देख सफेदी होय अँगारा, गूँगे से भिड़ जाये ॥  
 बांसका मन्दिर वाका वासा, बाशेका वह खाजा ।  
 संग मिले तो सिरपर राखें, वाको राव औ राजा ॥  
 सौसौ करके नाम बताया, तामें बैठा एक ।  
 उलटा सौधा हिर फिर देखा, वही एकका एक ॥  
 मेह पहली मैं कहौ, तू सुन ले मेरे लाल ।  
 अरबी, हिन्दी, फारसी, तौनो करो खयाल ॥

The solution of this riddle is *lāl* or ruby, but unless one knows the Arabic, Persian and Hindi words for ruby he cannot solve it. In Arabic *lāl* means red—and now Hindi has also adopted this meaning, but in Persian it means deaf and dumb and in Hindi it is a small bird which is generally kept in a bamboo-cage, so this bamboo-house is said to be its abode. *Bāshā* is a small hawk and eats up the *lāl*, so *lāl* is said to be the prey of *bāshā*. *Lāl* is also a ruby, so *raos* and *rajas* put it on their head or crown. Now, as spittle comes out by hissing or whistling, so the poet says that he gave out the secret by whistling and further says that in that is seated one and from whichever side you see or turn it upside down that one will remain. In Hindi *lāl* is a bird, a child and spittle. But the most significant part of the riddle is that whether you read it from the right or from the left there will be no difference. This is possible only when the solution of the riddle is written in Persian characters, for it cannot be changed owing to its peculiar spelling; as between the two *lāms*, there will always be only a single *ain* or *alif*. But if it had been written in Hindi or *Nāgarī*, it could not have been read both ways, as when reading it from the right it would become '*lalā*' instead of *lāl*. So the writing of Hindi in Persian characters was the necessary seed for the growth of the

magnificent tree of Urdu. Mir Amman of Delhi, who wrote his famous book the '*Bāghobahār*' at the instance of Capt. Gilchrist of the Fort William College in 1802, gave in its preface what he considered to be the history of Urdu. The author says that when Akbar ascended the throne, people from different parts of the country flocked to the capital for trade and other purposes. Their languages were different, but by their interchange of talk a language grew up which was called Urdu.\* Urdu means camp in the Tartar language. Mir Amman's followers have gone even so far as to add that the name Rekhtā was given to this language by Persian poets during the reign of Shah Jahan.

Let us examine the statement in the light of history. We have already seen that centuries before Akbar or the Mughals were thought of,

\* हकीकत उर्दू ज़बानकी बुज़ुर्गोंके सु'हसे यूँ सुनी है कि दिल्ली शहर हिन्दुओं के नज़दीक चौज़गी है। वहाँ राजा परजा क़दीमसे रहने थे और अपनी भाषा बोलते थे। हज़ार बरसे-सुसलमानोंका अमल हुआ। सुलतान महमूद गज़नवी आया। फिर गोरी और लोदी बादशाह हुए। इस आमदोरफ़ तके बाइस कुछ ज़बानोंने हिन्दु सुसलमानकी आमेज़िश पायी। आखिर अमीर तैमूरने . . . हिन्दुसानको लिया। उनके आने और रहनेसे लश्करका बाज़ार शहरमें दाखिल हुआ। इस बासे शहरका बाज़ार उर्दू कहलाया। . . . जब अकबर बादशाह तख़्तपर बैठे, तब चारों तरफ़की मुल्कोंसे सब कौम क़ददानी और फैज़रसानी उस खान्दान लासानोंको सुनकर हुज़ूरमें आकर जमा हुए। लेकिन हरेककी गोथाई और बोली जुदी जुदी थी। इकट्ठे होनेसे आपसमें लैनदेन सौदा सुल्फ़ मवाल जाब करते एक ज़बान उर्दूकी सुरक्षर हुई।

Amir Khusro wrote in a language which is not different from Rekhtā or Urdu, but which he called Hindi or Hindvi. Akbar came to the throne in 1556 A.D. and Shah Jahan reigned from 1627 to 1658. But Amir Khusro died in 1325 A.D. long long before Akbar and Shah Jahan were born and the language of Khusro is as good as that of Wali, if not better. After Khusro comes Kabir on the scene. He was born in 1398, at Benares just seventy-three years after the death of Khusro. In point of learning Kabir was no match to Khusro, but he was a saint of no mean order and could express himself very well not only in provincial dialects but in Hindi too. He not only wrote *pads* and *sākhīs*, but *rekhtās*\* also. A few verses of his are as follows :—

दुखमें सुमिरन सब करैं सुखमें करै न कोय ।  
जो सुखमें सुमिरन करै दुख काहेको होय ॥  
यह तो घर है प्रेमका खालाका घर नाहिं ।  
सौस उतारै भुइं धरे तब पैठै घर माहिं ॥  
पाया कहैं ते बावरे खोया कहैं ते कूर ।  
पाया खोया कुछ नहीं ज्योंका त्यों भरपूर ॥  
सूरा सोइ सराहिये लड़े धनीके हेत ।  
पुजा पुर्जा कट गिरै तज न छाँड़े खेत ॥

\* Even Muslim poets of Urdu have used the word *rekhtā* in the sense of Hindi poetry as opposed to Persian :—

शेर बेमानीसि बिहतर है तो कहना रेखता ।—Ab-i-Hyat, p. 21.

### बनारसी बोलौमें

अँधियरवामें ठाड़ि गोरी का करलू ॥ टेक ॥  
जब लगि तेल दियामें बातौ,  
येहि अँजोरवा बिछाय रखतू ।  
मनका पल्लंग सन्तोष बिछौना,  
ज्ञानकै तकिया लगाय रखतू ॥  
जरि गया तेल, बुझाय गड़ बातौ,  
सुरतमें सुरत समाय रखतू ।  
कहै कबौर सुनो भाई साधो,  
जोतियामें जोतिया मिलाय रखतू ॥

### रेखृता

बिना बैराग कहु ज्ञान केहि कामका,  
पुरुष बिनु नारि नहिं सोम पावै ।  
खांग तो साहुका काम है चोरका,  
कपटकौ भपटमें बहुत धावै ॥१॥  
बात बहुत कहै भूठ कूटै नहीं,  
सुखके कहै कहा खांड खावै ।  
कहै कबौर जब काल गढ़ घेरिहै,  
बात बहु बकौ सब भूलि जावै ॥२॥

मन मस्त हुआ, तब क्यों खोलै ॥ टेक ॥

हौरा पायो गाँठ गठियायो, बार बार बाको क्यों खोलै ॥१॥  
हलकौ थी जब चढ़ी तराज, पूरी भई तब क्यों तोलै ॥२॥  
सुरत कलारी भइ मतवारौ, मदवा पौ गड़ बिन तोलै ॥३॥  
हंसा पाये मानसरोवर, ताल तलैया क्यों डोलै ॥४॥  
तेरा साहिब है घट माहीं, बाहर नैना क्यों खोलै ॥५॥  
कहै कबौर सुनो भाई साधो, साहिब मिल गये तिल ओलै ॥६॥

Nānak comes next to Kabīr. He was born in 1469, seventy-one years after Kabīr and wrote in a language which with a little admixture of Panjabi is nothing but *Kharī bolī* or Rekhtā. The following is a specimen of this :—

इस दमदा मैंनूँ कौ बेभरोसा,  
आया आया न आया न आया ।  
या संसार रैनदा सुपना,  
कहीं दीखा कहिं नाहिं दिखाया ॥  
  
सोच विचार करै मत मनमें,  
जिसने ढूँढा उसने पाया ।  
नानक भगतनके पद परसे,  
निस दिन रामचरन चित लाया ॥

If the name Rekhtā had not been given to *Kharī bolī*, Kabīr could not have used the word. Therefore, it comes to this, that though the name Rekhtā was given to Hindi, by Persian poets, the event took place not in the reign of Shah Jahan but presumably in the reign of Sikandar Lodi, when the Kāyasthas began to study Persian.

This Rekhtā, as we have already seen, was written in Persian characters by Muhammadans, and the writings of the Hindus were in Hindi or Nāgarī characters. Munshi Naunidhrāj, whose *Dastūrsabiyān* and *Masdar Fayūz* are taught to beginners of Persian in *maktab*s, gives in his

preface to the *Masdar Fayūz* the name Hindi to his language which is apparently Urdu. He says :—

करूँ बाद इसके बहिन्दी ज़बाँ ।  
कर्दूँ कायदे फ़ारसीके बयाँ ॥

Celebrated Muhammadan writers of Urdu poetry also used the word Hindi for Rekhtā or Urdu, thus—

क्या जानूँ लोग कहते हैं किसको सरूरे कलब ।  
आया नहीं है लफ़्ज़ यह हिन्दी ज़बाँके बौच ॥ (मोर)  
मतलबकी मेरे यार न समझे तो क्या अजब ।  
सब जानते हैं तुर्कीकी हिन्दी ज़बाँ नहीं ॥ (आतिश)

Mr. Muhammad Abdul Qadir Sarwari, M.A., LL.B., writes in connection with the दीवाने हिन्दी of Bāqar Āgāh of Ellore :—

दीवानके सरवरक (मुख्पृष्ठ) पर और ख.द अश्यारमें भी कहीं कहीं “हिन्दो” हीका लफ़्ज़ इस्तेमाल किया गया है ताहम यह मालूम रहे कि इससे सुराद उन शाद्रोंको उर्द होतो थी, क्योंकि वह उर्दूकी हिन्दीसे कोई चुदा चौज़ नहीं समझते थे ।

He proceeds thus :—

हिन्दी या हिन्दवो इसका कदीमतरीन नाम था । उर्दू और दखनीके लिये भी यह लफ़्ज़ बिला तकल्लुफ़ इस्तेमाल होता था गोया ‘उर्दू’, ‘हिन्दी’ और ‘दखनी’ एक हो ज़बानके मुख्तलिफ़ नाम थे ।...इस ज़बानकी शाद्री रेख़ता कहलाती थी ।—Risālā Urdu, April, 1929.

In this way one single language owing to the difference in scripts was called Hindi and Urdu, and as time passed the Urdu phase of Hindi drew its nourishment generally from Persian and in the end became a separate language altogether. If there had been only one language, the unseemly quarrel between the protagonists of Hindi and Urdu would not have arisen. It will not be improper to consider here the fact that in spite of the influence of Persian on the languages of other provinces, specially of Gujarat and Sind, there remained only one language and no second language came into existence. The language of Gujarat is Gujerati. Amongst the Gujeratis there are not only Hindus and Muhammadans, but Pārsīs also. The difference between the speeches of the Hindus and Musalmans exists also in Gujarat. In the speech and writings of the Pārsīs, Persian words are largely used and the Gujerati literati complain that the language and spelling of the Pārsīs are defective. The difference between the Hindu Gujerati and the Pārsī Gujerati is something like that of Hindu Hindi and Muhammadan Hindi, but the script being one and the same, the difference is not perceptible and there is only one language.

The case of Sindhi is peculiar. It has no alphabet of its own and is written in Arabic characters. But it is amusing to find that by the

generous use of dots above or below a letter, pronunciation of all the Sanskrit letters have been made available in these Arabic characters. Hindus and Musalmans both speak the same language ; and had there been any set of indigenous Sindhi characters, the quarrel between Hindus and Muhammadans about the language might have taken place in Sind also.

( The chief difference between Hindi and Urdu is no doubt due to alphabet, but the fact which deserves special attention is that Urdu is meant for the followers of the Persian or Islamic culture while Hindi for that of the Aryan or Indian culture. ) And it is according to this standard of culture that the words and ideas of foreign or native origin are brought into the language. This led Raja Lakshman Sinha to write thus :—“In my opinion Hindi and Urdu are two separate speeches. Hindi is spoken by the Hindus of this country and Urdu is the speech of Muhammadans and the Persian-knowing Hindu. Hindi contains more words of Sanskrit, and Urdu those of Persian and Arabic.”\* This is the reason why *tat-sama*, *tadbhava* and *desaja* words or words of Arabic, Persian or Turkish origin are more or less used in the language. The spoken

\* हिन्दी रसुअंशकी भूमिका

language of Hindus and Musalmans for ordinary intercourse is the same. Musalmans living in villages, speak the dialect of their particular village like their Hindu brethren. But the literary languages of Hindus and Muhammadans are different, and hence the gulf between the two, instead of being bridged, tends to become wider day by day. It is almost inconceivable that they will be one again, because the tendency is more in favour of separation than practical requirement.

It will not be out of place here to quote the opinion of the late Shams-ul-Ulemā Muham-mad Husain Āzād. He says:—

उर्दूका दरख़त अगरचे संस्कृत और भाषाकी ज़मीनमें उगा, मगर फ़ारसीकी हवामें सरसब्ज़ हुआ। अलबत्ता मुश्किल यह हुई कि बेदिल और नासिर अलौका ज़माना क़रीब गुज़र चुका था और उनके मोताकिद वाक़ी थे। वह इस्तियारों और तशबौहके लुफ़्से मस्त थे। इस वास्ते गोया उर्दू भाषामें इस्तियारों और तशबौहका रंग भी आया और बहुत तेज़ीसे आया। यह रंग अगर उसी क़दर आता कि जितनर चेहरेपर उबटनेका रंग या आँखोंमें सुर्मा तो खुशनुमाई और बौनाई दोनोंको सुफ़ीद था। मगर अफ़सोस कि उसकी शिर्हतने हमारी कुब्ते बयानकी आँखोंकी सख़ूत नुकसान पहुँचाया और ज़बानकी ख़्याली बातोंसे फ़क़त तुहम्मतका स्ख़ाँग बना दिया। नतीजा यह

हुआ कि भाषा और उद्देश्य में जमीन आस्थानका फ़क़र हो गया।\*

### MUSALMĀNī HINDI OR URDU.

For a long time Hindus were used to writing Hindi in Nāgarī characters, and Musalmans in Persian. But gradually the Musalmānī Hindi began to separate itself from the Hindu Hindi. Amir Khusro or Inshā † or Nazīr when they wrote in Hindi, even in Persian script, had their eyes fixed on Hindustan and therefore their writings are not replete with foreign ideas. But other Muhammadan writers, who were brought up in the Semitic atmosphere and were themselves descendants of Semitised Persians or Turks, naturally brought in Semitic ideas into their poetry, and thus the Hindu Hindi and the Musalmānī Hindi were created. Another name for this Musalmānī Hindi is Urdu.

There is some difference of opinion as to who was the first poet of Urdu, for if some one puts forward the claims of Khusro, another claims the distinction for Shujā-ud-dīn Nūrī,

\* Abe Hayats, p. 52.

† The last Musalman writer of Hindi in Persian characters was Nazīr Akbarabādī. Syed Inshā Allah Khān's 'Rānī Ketkī-kī Kahānī' is a masterpiece of Hindi prose. He was born in Murshidabad and attended at first the court of Emperor Shāh Ālam of Delhi and then of Nawab Saādat Alī Khān of Lucknow.

a friend of Faizī, the brother of Abul Fazl. Nūrī was the tutor to a son of a minister of Sultān Abul Husain Qutb Shāh of Golkunda. After him Qulī Qutb Shāh of Golkunda (1581-86) and his successor Abdullah Qutb Shāh, who ascended the throne in 1611, composed a large number of *ghazals*, *rubāīs*, *masnavīs* and *qasīdās*. But the honour of being the first poet in Urdu generally is conferred on Shams Walī Ullāh 'Walī' of Ahmadabad, and he is called 'Bābāe-Rekhtā.' He visited Delhi during the reign of Aurangzeb and learnt the art of clothing Persian ideas in Indian garments at the feet of Shekh Said Ullāh Gulshan of Delhi.

When the *dīwān* of Walī reached Delhi in 1719, Hātam was the first to write *ghazals* in the language of Delhi. Nāji, Majnūn and Ābrū followed Hātam and were recognized as good poets. Emperor Shāh Ālam himself was a poet and his nom-de-plume in poetry was '*Aftāb*', and so it is said that the lamp, which Walī had lighted during the reign of Ālamgīr, shone as the sun in the reign of Shāh Ālam.

As the reader already knows, the claim of Walī to the title of *Bābāe Rekhtā* cannot be admitted for the real *Bābāe Rekhtā* is Khusro and next comes the claim of Kabīr and Walī, if come at all, the latter's claim is the fourth on the list. The oldest name of the language is Hindi

or Hindvi. The name Rekhtā comes next, but none knew it by the name of Urdu before the time of Shāh Ālam, for it is said that the celebrated poet Mīrzā Muhammad Rafi 'Sauda,' though a student of Shāh Hātam, was much benefited by his association with Khān Ārzū. It was Khān Ārzū who advised him to compose poetry in Urdu instead of in Persian, thus :—

मौरज़ा अब फ़ारसी तुम्हारी ज़बान मादरी नहीं ; इसमें  
ऐसे नहीं हो सकते कि तुम्हारा कलाम अहले ज़बानके  
मुकाबिलमें क़ाबिले तारीफ़ हो । तबै मौज़ँ है । शेरसे  
निछायत मुनासिबत रखतौ है तुम उर्दू कहा करो ।

From this it is clear that the word Urdu for Rekhtā was already in use when Khān Ārzū advised Saudā.

Delhi at that time being the capital of India, everything connected with it passed current and its language was no exception. To speak and write the king's language was no empty honour, so there were a number of poets in Delhi, whose language was imitated by writers in other places. But after the sack of Delhi by Nādir Shāh in 1739 the star of the city inclined to go down and after the invasion of Ahmad Shāh Durrānī, some of the famous poets including Saudā and Mīr Taqī left Delhi for Lucknow which then challenged the supremacy of the former, and had its star in the ascendant. Lucknow had a good patron of Urdu in

the person of Nawab Āsaf-ud-dowlah, who appreciated poetry. Mīr Soz, Mīr Hasan and Qalandar Bak̤hsh Juraat followed Saudā to Lucknow, thus Lucknow became the centre of Urdu language and literary activities, and Delhi lost that coveted position. Juraat and Mīrzā Mazahar Jān Jānā are said to have composed *dohās* and *kabittas* in Hindi also, but we have not come across any specimen of these writings.

Before the ruin of Delhi, three Muslim ruling houses were growing up, in Hyderabad, Lucknow and Murshidabad. The battle of Plassey ruined the ruling house of Murshidabad. Lucknow was nearer to Delhi than to Hyderabad and though the Urdu poetry began to be composed at Ahmadabad, it attained its full development in Delhi, and Lucknow added to its glories. Nawab Āsaf-ud-dowlah honoured some of the Delhi poets by a grant of annuity of Rs. 6,000 each. The liberality of this Nawab knew no bounds and it was generally said, *Jisko na de moulā usko de Āsaf-ud-dowlah*. After a time Lucknow itself produced a number of poets, who were in no way inferior to those of Delhi, and was at the same time, as independent of the literary conventions of Delhi as the Nawab was of the emperor; and it is an undeniable fact that Lucknow has made Urdu what it is to-day.

Before Lucknow led in the matter of language,

some words and suffixes and case-endings used in Urdu are considered inelegant and provincial even by the writers of Hindi. Regarding the use of *sō* instead of *se*, Wali says :—

दिल वलौका ले लिया दिल्लीने छैन ।

जा कहो कोई सुहमाद शाहसों ॥

Delhi people used *pai* and *par*, *talak* and *tak*, *kabhū* and *kabhi*, *rakhā* and *rakkhā*, *bithānā* and *baithānā*, and *pinhānā* and *pahnānā* but the poets and writers in Lucknow rejected *pai*, *talak*, *kabhū*, *rakhā*, *bithānā* and *pinhānā* and used the other set of words. For the phrase *is bābmē*, the Lucknow writers used to write '*is bāre-mē*'. Before the Mutiny, the phrase was not used by the Delhi school. But the most significant change brought about by the Lucknow school is in connection with the present tense of verbs, formerly *jāe hai*, *āwe hai* were used, but now *jātā hai*, *ātā hai* are used all over India, not only in Urdu, but in Hindi also.

Very few among Muhammadan intellectuals and poets ever cared to study Indian literature, and their descendants too, though born in India, were brought up in an atmosphere and culture foreign to the country. The result was that a large number of foreign words and forms of expression came into the language and their Hindi retained its Indian character with difficulty and was actually Persianised and was given the name Urdu. This Urdu followed Persian so

blindly that not only words, but idioms, proverbs and stories were bodily taken into it from this language. Loan of such materials from Arabic and Turkish languages also were taken.

Bhīm and Arjun are famous for their valour in Indian history, but Saudā did not remember them and imported Sām and Rustam from abroad. He says :—

रुस्तम रहा ज़मीं पै न साम रह गया ।

मर्दींका अस्त्राके तले नाम रह गया ॥

In their description of beauty, Urdu poets never thought of *Draupadī* or *Damyantī*, but brought in *Lailā* and *Shirī*. When *Farhād* and *Majnū* wept and bewailed their separation from *Shirī* and *Lailā* respectively, the tears that dropped from their eyes, were not compared to the *Ganges* and the *Jumna*, but the Turanian rivers the *Jihō* and the *Sihō* were requisitioned for the purpose. When mountains were in demand, the Urdu poets brought in the *Besatū*, the *Shirī* and the *Alwand*. In short, though the poems were composed in India, the poets' minds were roaming in Persia. Sometimes they used Indian similes and metaphors too, but that occurred very rarely.

In some of his verses Inshā had in his mind that he was in India. The following lines are an example of this :—

मिले पारेसे जो हड़ताल करके राखका जोड़ा ।

तो ताँबेसुरजी उगलें कोई नब्बे लाखका जोड़ा ॥

नहीं कुछ भेदसे खाली यह तुलसौदासज्जी साहब ।  
 लगाया है जो इक भौंरेसे तुमने आँखका जोड़ा ॥  
 लिपट कर क्षश्जीसे राधका हँसकर लगीं कहने ।  
 मिला है चांदसे यह लो अँधेरे माघका जोड़ा ॥

ऐ इश्क अजी आओजी महराजीके राजा  
 डंडौत है तुमको ।

कर बैठे हो तुम लाखों करोड़ोंके सिर  
 चट इक आनमें चटपट ॥

यह जो महन्त बैठे हैं राधाके कुँडपर ।  
 अवतार बनके गिरते हैं परियोंके झुँडपर ॥

Saudā has also deviated sometimes from the beaten track and used Indian similes, and a specimen of his composition is as follows :—

तरकश उलेंड सौना आलमका छान मारा ।  
 मिज़गाने तेरे प्यारे अर्जनका बान मारा ॥  
 मुहब्बतके करूँ भुजबलकौ मैं तारौफ़ क्या यारो ।  
 सितम पर्वत हो तो इसको उठा लेता है ज्यूँ राई ॥  
 नहीं है घर कोई ऐसा जहाँ इसको न देखा हो ।  
 कन्हैयासे नहीं कुछ कम सनम मेरा वह हरजाई ॥

But to tell the truth, the eyes of the majority of Urdu poets were towards the west, and their poetry seems to be over-flooded with the doings of *bulbul*, *gul*, *sharāb*, *ishq*, *buṭ*, *kāfir*, *sūfi*, *birahman*, *wāiz* or *nāsah*, *roze mahshar*, *shekh*, *zāhid*, *khizr*, *mansūr*, *shaitān*, *masīhā*, *Adām*, *Havvā* (Eve), *Shirī*, *Farhād*, *Lailā*, *Majnū*,

*Usuuf* and *Zulekhā*, etc. All these have connections with Persia, Arabia and Turkey, therefore the reader of Urdu poetry, who has no knowledge of them, cannot appreciate it. The allusions are all unintellegible to the average Indian who is ignorant of the literature of the countries concerned.

In lovers' meetings during the night, it is thought necessary that *sāqī* the cup-bearer should be present. *Sāqī* is an Arabic word and we have no suitable word to translate it. In India we have liquor-houses and liquor-sellers, but there is no *sāqī* whose duty it is to offer cups during love-meetings. In our country we had no drinking of that kind and therefore no *sāqī*.

The Urdu poets are full of praise of liquor as will be seen from the following quotations :—

मस्तौ व बेखुदीमें आसूदगी बहुत थी ।

पाया न चैन हमने तर्के शराब करके ॥ (मौर)

लुफे मय तुझसे क्या कहँ ज़ाहिद ।

हाय कम्बखूत ! तूने पौ ही नहीं ॥ (दाग)

पिला मय आशकारा हमको किसको साक़िया चोरी ।

खुदाको जब नहीं चोरी तो फिर बन्देको क्या चोरी ॥

मय भी है मौना भी है साग़र भी है साक़ी नहीं ।

जौमें आता है लगा दे आग मयख़ानेको हम ॥ (गोया)

बहार आयी है भर दे बादए गुलग़ूसे पैमाना ।

• रहे लाखों बरस साक़ो तेरा आबाद मयख़ाना ॥

All the poets were not drinkers, but they symbolised liquor to love, and *sūqī* to poet and when using the symbol they felt intoxicated. Urdu poets owing to Persian or Arabic traditions were complaining against *falak* (sky), because they thought that it rotates by itself; and therefore it does not like that others should sit quietly at ease.

According to Muslim belief—and this is shared by Christians also—all the dead will be placed one day before God and will be sent to heaven or hell according to their good or bad deeds. In heaven they will get rivers of liquor and fairies, and in hell, they will have to face terrible fire. Musalmans also believe that those that will repent, will be forgiven, and as God is very merciful, He will forgive even those who will not be repentant.\* This day is called the *roze-mahshar* or *intiqam* or *qayāmat-kā din*. This Day of Judgment is also responsible for Urdu verses, like the following :—

करीब है यार रोज़े महशर,  
छिपेगा कुश्तींका खून क्यों कर ।  
जो चुप रहेगी ज़बाने ख़ंजर,  
लह़ पुकारेगा आसतींका ॥ (दाग)

\* The following Persian verse truly represents this idea :—

शुगीदम् कि दर रोज़े उम्मेदी बीम ।  
बदारा बनेका बेबख़शद् करीम ॥

है यह जुत्तम् चन्द्रोज्ञा  
 है एक दिन इन्तिकामका भी ।  
 अमौर हम्माम गर्म कर लें,  
 गरीबका झोपड़ा जलाकर ॥ (अमौर)

Urdu poets hope that the case against their beloved will be decided on the Day of Judgment; but some of the poets, have become suspicious that their case may not be taken up at all.

*Ishq* (love), *āshiq* (lover) and *māshūq* (beloved) are as much the life of Urdu poetry as liquor. *Buṭ* means an idol, but in Urdu poetry along with its Arabic synonym *sanām* it is used for the beloved. *Māshūq*'s house is called the *buṭkhānā* or *dair* and the lover is called *buṭparast* or *sanamparast* (idol-worshipper). According to the *Qurān* that man is a *Kāfir* who worships and prays to gods other than God with the hope that these will give him what God alone can give, but the poets have used the word *kāfir*, for a beloved. Ghālib says :—

सुहब्बत में नहीं है पक्कँ जीने और मरनेका ।  
 उसीको देखकर जीते हैं जिस काफिरपै दम निकले ॥

A Sufi Persian poet described himself a *kāfir* of *ishq*, thus :—

काफिरे इश्कम् सुसल्मानी मरादरकार नेह्त ।  
 हर रगे मन तार गश्ता हाजते जुन्नार नेह्त ॥

The poet means to say that he is mad after love (*i.e.*, love of God) and does not want

Muhammadanism, but at the same time he does not require the sacred thread even, as the sacred wire has gone through all his veins.

*Wāiz* or *nāsah* means a preacher, but Urdu poets use the word for those who claim the monopoly of religion and ridicule the true-worshippers of God, who are neither hypocrites nor followers of custom. Therefore Urdu poets poke fun at them and make them ridiculous in the eye of the public.

Ghālib says :—

कहाँ मंयखानिका दरवाज़ा ग़ालिब और कहाँ वादज़ !  
पर इतना जानते हैं कल वह जाता था कि हम निकले ॥

Drink is *hārām* (prohibited) according to the Qurān and is a subject of religious sermons by preachers. But in the above verse Ghālib conveys very beautifully the idea that they do not preach for themselves, but only for others. The poet says that there is a great distance between a preacher and a liquor-shop, because the latter's business relates to prohibition and therefore he cannot be near it. But notwithstanding this, the poet asserts that the preacher was entering the liquor-shop when he was coming out.

*Shekh* and *zāhid* are also such words. *Shekh* means an elderly person and *zāhid* means teetotaller, but the Urdu poets used the

word for hypocrites and persons outwardly passing as religious men. The latter are always taken to task for their hypocrisy. The following is a specimen of such attacks :—

ज़ाहिद न तुम पियो न किसीको पिला सको ।  
 क्या बात है तुम्हारी शराबे तहरकी ॥ (गालिब)  
 किसीकी तो ज़ाहिदको होती सुहब्बत ।  
 बुतोंकी न होती ख़ुदाकी तो होती ॥  
 हुआ है चार सिजदोंपर य दावा ज़ाहिदो तुमको ।  
 ख़ुदाने क्या तुम्हारे हाथ जिन्नत बेच डाली है ?  
 य शेख़जौ जो सुसङ्गा बिछाये बैठे हैं ।  
 बुतोंकी यादमें आसन जमाये बैठे हैं ॥  
 किसीपर मर मिटे होंगे, मये गुलगूँ भौ पौ होंगे ।  
 जवानीमें जनाबे शेख़ने क्या कुछ न कौ होंगे ॥  
 ज़ाहिद शराब पौने दे मसजिद में बैठकर ।  
 या वह जगह बता कि जहांपर ख़ुदा न हो ॥  
 तके है ज़ाहिद शराबे गुलगूँ  
 हुआ है दिल भौ ख़राब आधा ।  
 खिला दे साक़ी बलासे इसको,  
 डुबोके तूभौ कबाब आधा ॥

*Sijdah* is kneeling and bowing down at the time of prayers. Perhaps somebody was taken to task by *zāhids* for not attending at the prayers, who retorted by saying that their boast of being religious men consisted only in kneeling four times. Has God sold out to you

heaven, so that you would be at liberty to admit or not to admit anybody at your sweet will? As a *zāhid* is a follower of religious routine he has no love for anybody, not even for God. As far as *shekhji* is concerned, the poet says that in his younger days, he must have drunk and loved somebody, but now he has turned the proverbial cat 'which was going on pilgrimage after devouring seventy mice.'

*Khizr* is the name given to an angel of the Muhammadans. *Aśvatthāmā*, *Bali*, *Vyās*, *Hanumān*, *Vibhīṣan*, *Kṛpa* and *Paraśurāma* are considered to be ever-living, and such is also the case with *khizr*. There is a belief among Musalmāns that *khizr* guides and puts them on the right track, if ever they go astray. The quarter known as Kidderpore in Calcutta is named after *khizr*. The following verse of Dāgh explicitly explains the above meaning :—

हम इक रास्ता गलौका उसकी दिखाके दिलको हुए पश्चेमां ।  
य हज़्रते ख़िज़्रको जता दो किसीकी तुम रहबरौ न करना ॥

*Shaitān* or Satan is another angel of Musalmāns. According to the Qurān, when God created Adam He ordered all angels to bow down to him. All the angels obeyed the order, but Satan refused to do so, and said that as he was created from fire, and Adam was created from earth, he could not bow down to him. God was much displeased at Satan's pride and ordered him to leave heaven.

Satan demanded the reward for his services and which was that he be allowed to live up to the doomsday. When God granted his prayer, Satan said to Him that he would lead astray His worshippers. On this God said that those who would be His true worshippers would never be misled by him.

*Ādam* and *Harvā* (Eve) were the names given to the human couple who were created without parents. Before coming to the world, they used to live in heaven and were enjoined by God not to eat the forbidden fruit, but being misled by Satan, Eve herself tasted it and made her husband taste it too. He was then ordered to quit heaven. The poet Ghālib has very nicely put the idea underlying the story in the following lines :—

निकलना खुल्दसे आदमका, सुनते आये थे लेकिन ।  
बहुत वैश्वाबरू होकर तेरे कूचेसे हम निकले ॥

Jesus Christ was the founder of the Christian religion, but Muhammadans also consider him as one of their prophets. It is said that Christ used to cure patients of their maladies and make the dead come to life again. A lover is cured of his disease by the generous glances of his beloved and therefore the Urdu poets call their beloved Īsā, Masīh or Messiah.

वादा है मेरे मसीहासे यहां आनेका ।  
एक दम और न आये जो अजल आयी हो ॥

Shīrī Farhād, Lailā Majnū and Zulekhā Usuf are famous as true lovers. Shīrī was a very beautiful woman of Irān and Farhād, a Chinese artist, was very much enamoured of her. Khusro, the Shah of Irān, also fell in love with her and somehow or other took her to his palace. But Shīrī was in love with Farhād and used to bewail her separation from him. Khusro, with the consent of Shīrī, wanted to test the genuineness of Farhād's love and proposed that Farhād should cut out a canal through a mountain and bring it to the palace and if he succeeded in this, he would get Shīrī as a reward. But when Farhād did bring the canal to the palace, the Shah misrepresented to him that Shīrī had died. This led to the suicide of Farhād and when Shīrī got this news, she also committed suicide. Majnū, whose real name was Qais, was an inhabitant of Nejd, the land of the Wahābi leader Ibn Saūd, now King of Hedjaz. He was so mad after Lailā that he was unconscious of his body even. Urdu poets sometimes describe themselves Farhād or Majnū and at times more than they. A poet addressing his beloved says :—

कै सो फ़रहादके क़िस्मे तो सुना करते हो लेकिन ।  
दाद दो इसकी कि हमने तुम्हें कैसा चाहा ॥

Usuf was also a prophet of the Musalmāns and lived in the land of Kinān—Canaan of

the Bible. It is said that he was so beautiful that three-fourths of the world's beauty was found in his own person. But his brothers grew jealous of him and sold him to an Egyptian trader, who in his turn sold him to the king of Egypt. The queen of Egypt named Zulekhā was very fond of him, made love proposals to him and left no stone unturned to gain her object. But when he did not comply with her request, she caused him to be put in prison and made him uneasy by other means also. At last, when the king was apprised of the facts, he proclaimed Usuf his heir and successor and after some time Usuf became king. Usuf's father Yāqūb had lost his eyesight owing to his separation from his son, but when he heard that his son Usuf was king of Egypt and hale and hearty, his eyesight returned to him. Urdu poets have given a graphic description of the horrors of the Egyptian jail, the eyesight of Hazrat Yāqūb and the beauty of Usuf. A poet says :—

तुम वो यूसूफ़ हो कि अच्छा भौं तमाशाईं हो ।  
दौदए हज़्रते याकूबकी बीनाईं हो ॥

Sufism and *ishq* and *āshiq* and *sūfi* are synonyms. It is difficult to say positively whether the word *sūfi* comes out of the Greek word *sophia* or the Arabic word *soof*, but most probably its origin is *sophia*, which means

wisdom and Sūfīs being lovers of God are taken to be wise. The Arabic word stands for wool or fur and Persian saints' robes are generally woolen, therefore it is not surprising that God-loving saints came to be called Sūfīs and their doctrines Sufism or *Tasavvuf*. *Tasavvuf* is a sort of *Vedānta*. Sūfīs believe and say that all souls have sprung from God and will return to Him in the end. Whatever He has created is His own soul. Everything is useless without the love of God. Worldly life is separation from God and so on and so forth. Bigoted Musalmāns give Sūfīs the name of *rind* or non-followers of religious precepts. But several Persian and Urdu poets feel proud of imitating the Sūfīs and using the word *rind* for themselves in the sense of fearless. In short, Sufism is a kind of *ekātmavāda* or *sarvātmavāda*.

Sūfīs consider themselves *āshiq* and God *māshūq*. *Ishq* or love is said to be of two kinds, the one is called *ishqe haqīqī* and the other *ishqe majāzī*. *Haq* means God, hence *ishqe haqīqī* is 'love of God.' God is called *māshūqe haqīqī*. *Ishqe majāzī* is love of worldly things or men, hence man is a *māshuqe haqīqī*. *Ishqe kāmil* is another name for *ishqe haqīqī*. Many Urdu poets think that the *ishqe majāzī* is a stepping stone to *ishqe haqīqī*, therefore Urdu poetry is full of the doings of *āshiq* and *māshūq*.

Inspite of Sufism being a part and parcel of Islam, bigoted Musalmāns call it *kufr* (infidelity) and do not hesitate to call Sūfīs, *kafirs* and *rinds*. The reason seems to be that the basic principle of Sufism is *Advaitavāda* of the *Vedānta* philosophy which with a little admixture of the *Yoga* and *Bhakti* (devotion) has been cast into the Muslim mould. Persia and Arabia had relations with India; and as the ‘*Brahmavāda*’ of the *Vedānta* was analogous to the ‘*tauhid*’ (one-God doctrine) of Islam, there arose a sect which though retaining Musalmān appearance, became *prema-mārgī Vedāntī*. There was a time when *tasavvuf* was the most famous and important doctrine in Arabia and Mesopotamia and all learned men were turning towards Sufism.

Umar-bin-Usmān-e-Makī had written very wonderful books on Sufism, but did not show them to anybody. It is well known that when the *guru* of Śrī Rāmānujāchārya initiated him into *Vaiṣnavism* he expressly forbade him not to divulge the *mantra* to anybody. But Rāmānuja disobeyed the injunction of his *guru* and began to shout the *mantra* from the top of a hill close by, for the simple reason that he alone would be responsible for the violation of his *guru*'s order and would gladly undergo any punishment, but the hearers of the blessed *mantra* would be benefited; for the latter must not be deprived

of this great benefit, for his own safety. And so it was that when the works of Maki came into the hands of God-loving Mansur, he began reading them openly in the market-place and street-corners. The bigoted Maulavis became enemies of not only of Mansur, but were much dissatisfied with Umar-bin-Usman too and this created dissension between them. Mansur was compelled to leave for Baghdad, but when difference arose between the learned Junaid and himself, he repaired to Shustar and lived there not as a saint or devotee but as a learned man.

Afterwards Mansur went to Mecca and for a year gave himself up to religious penances and austerities before the *Kaabā*. He returned to Baghdad again, but people began to detest him, so much so that he visited fifty cities, but nowhere was he allowed to stay. The bigoted Musalmans made his life miserable, and in Persia he was proclaimed an infidel and put to death. The following verse in connection with the capital punishment of Mansur \* is very familiar to Urdu readers :—

चढ़ा मन्सुर सूलीपर पुकारा इश्कबाज़ींको ।  
य उसके बामका ज़ीना है आये जिसका जौ चाहे ॥

\* The real name of Mansur was Husain and his father's name was Mansur. But Husain adopted the name of his father and made him famous all over the world.

It is said that when Mansūr was being taken to the scaffold, he cast his eyes on the crowd and shouted हक्, हक् अनश्वल हक् (ब्रह्मा, ब्रह्म अहं ब्रह्मात्मि). A faqir came forward and asked him what *ishq* was. He replied, "You will see to-day, to-morrow and the day after, *i.e.*, to-day he will be beheaded, and to-morrow burnt and the day after will be disgraced."

There was another *āshiq* martyr, named Sarmad. He was an Armenian Jew and had accepted the Prophet's religion. He came to trade in India and reached Delhi during the reign of Shah Jahan. Dārā Shikoh, the heir-apparent of Shah Jahan, was a great admirer of Sūfīs. He had caused the Vedas, the Upaniṣads and other Sanskrit books to be translated into Persian. Sarmad was an influential Sūfī and used to visit Dārā. He also pronounced his benediction that Dārā would get the throne. But this cost him his life, for Aurangzeb conspired with the Mullāhs and got a *fatwa* (verdict) from them for the murder of Sarmad. When Sarmad got the news, he said :—

देर अस्ति कि अफसानए मन्सूर कुहन शुद ।

अकनू सरे नौ जलवा दिहम् दारो रसनरा ॥

*i.e.*, it is long that the story of Mansūr has become old. Just now I renew it by mounting | the gallows.

On the day of his murder Sarmad said :—

बज़मे इश्क़ तो अम् मो कुशन्द गौगा एस्त ।  
तो नौज़ बरसरे बाम आ कि खुश तमाशा एस्त ॥

i.e., I am being murdered for the crime of my love for Thee and this is the cause of the uproar. Come Thou on the housetop and behold how good the sight is.

As *tasavvuf* (mysticism) has come into Urdu and Hindi through Persian, it is necessary to say something about the works on the subject in Persian. The oldest book on metaphysics and ethics in Persian is *Hadiquā* by Hakim Sanai. In this book are described the effects that are produced on soul, by the association of body and mind. The ideas of purity, mercy and devotion are also exhaustively dealt with in it. The next book is *Masnavī Attār* by Khwaja Farid ud-din Attār. Maulana Jalāl-ud-dīn Rūmī, whose *Masnavī* is the most authoritative work on Sufism speaks very highly of Sanai and Attār. Says he, ‘Attār is my soul and Sanai the two eyes.’ Maulānā Rūmī flourished in the thirteenth century A.D. His *Masnavī* is sung in such a way in Persia, Bokhara, Afghanistan and India that hearers could hardly restrain themselves, and became senseless. Maulānā Rūmī was a believer in *ātmavāda* (spiritualism), *advaitavāda* (monism) and *janmāntaravāda* (transmigration

of soul). In the following Persian verse he reveals his love of God :—

शाद बाश ऐ इश्क ! खुश सौदाए मा ।  
 ऐ तबौबे जुमला इखतहाए मा !  
 ऐ दवाए नख़्वतो मासूसे मा !  
 ऐ तो अफ़लातूनो जालीनूसो मा !

O love! my good madness, O physician of all my maladies, O medicine of my pride and fame, O my Plato and Jālinūs be happy.

Munshi Maheshprasād Sādhu Maulavī Fāzil says, ‘Maulana Roomi flourished in the 13th century. During those days and before that time, India had connection with Afganistan, Balkh, Persia and Arabia. \* \* \* Indian knowledge and sciences were carried and propagated there by Al-Beruni, Masudi and other learned men, hence it is undoubted that several important conclusions of the Maulana are really based on Indian knowledge and science.’ \*

Khusro Naosherwā, king of Iran, had got the ‘*Panchatantra*’ translated into Pahlavi by Hakim Barzor. He reigned from 531 to 579 A.D. and this shows that the story of a lion and a hare which the Maulānā has given in his *Masnavī* is based on the Indian story.†

\* मौलाना दम और उनका वाच्य (भूमिका)

† बुद्धियस्य बलं तस्य निर्बुद्धेष्यु क्वातो बलम् ।

पश्च सिंहो मदोन्मत्तः शशकेन निपातितः ॥

The Upanishads had already been translated during the reign of Nausherwā, therefore there is no doubt that the Maulānā had knowledge of the teachings of Indian spiritual science before he composed his famous work. But this Indian science was placed by Muslim Sūfīs before us in the garb of *tasavvuf* (Sufism).

It is a matter of great regret that Sufism which had such spirited followers, as Mansūr and Sarmad, who gave up even their lives for the cause, did not remain in its pristine glory, owing to men of loose morals that had come into the fold. Amir Khusro, though a disciple of a Sūfī, was very much displeased with them. But notwithstanding of this, Khusro's Persian poetry is very highly appreciated by Sūfīs and it is said that on hearing it some of them lost senses, others became insane and some actually died. The cause of the degradation of Sufism seems to be that some of them have openly declared *ishqe majāzī* as *ishqe haqīqī* in disguise and proclaimed some of the drunkards and men of loose character as the Sūfīs who have reached up to God.

In writing about Umar Khayyam Maulānā Shibli says :—" It is clearly proved that he certainly used to drink. It is much to be regretted that he was a philosopher and not a Sūfī, otherwise this liquor would have been

declared as the liquor of knowledge as in the case of Hāfiẓ."

To explain difficult subjects by stories is a very old method of interpretation. Sometimes the matter is explained by similes and metaphors in such a way that an ordinary reader cannot grasp the real meaning and thinks of only the meanings of the words. He takes the story at its face value. And at other times small points are expanded and big volumes are written on them. In the Vedas we find the story of the battle of Indra against Vritra and the illicit connection between Ahalyā and Indra. These are all allegorical stories and are meant to illustrate atmospheric phenomena. Vritra is cloud and Indra is the rising sun, similarly Ahalyā is night and is outraged by Indra—the sun. The readers of *Purāṇas* which have carried the metaphors too far, having no idea of the real matter, take them as facts. This system of interpretation underlies the Buddhist *Jātaka* stories also. These stories generally are fictitious and are used to explain the abstruse doctrines. This was the case with the stories of *Masnavī* also, which were generally love-stories written in verse of which the lines rhyme. Maulānā Rūmī has also followed this old method. His idea was to place Sūfī doctrines before the common people in the most acceptable form. He,

therefore, utilized stories that were commonly known to people, for he says :—

खुशतराँ बाशद कि सिरेंदिल्लबराँ ।  
गुफूत आयद दरहदौसे दौगराँ ॥

i.e., it is better that the secrets of the beloved be made known through the conversation of others. The Sūfī poets of Hindi describe the beauty and other enchanting qualities of the beloved and make their hero fall in love with the heroine and then carry the *ishqe majāzī* to the plane of *ishqe haqīqī* and at the end explain the allegory. Just as in the *mukrīs* of Khusro, the author in the end says that what he was driving at was not what the reader was thinking about, but something else, so the *Masnavī* brings the reader to a place which he never thought of in his dreams. The Sūfī poets of Hindi were Qutban Shekh, Manjhan, Jaisī, Usmān, Qāsim Shāh and Noor Muhammad and they respectively wrote the books, named *Mrigāwatī*, *Madhumāltī*, *Padmāvat*, *Mugdhāwatī*, *Premāvatī*, *Swapnawatī* and *Hans Jawāhar*. But Jāisī is pre-eminently the best of the lot.

Malik Muhammad Jāisī was a resident of Jāis in the district of Rai Bareili. Jāis is in Baiswāṛā, so his language is Baiswaṛī or eastern Hindi. The hero of his story is Ratansen of Chittor and the heroine is Padmāvatī, the daughter of Gandharvasen, the king of Simhal.

The story is made to convey the idea that love's path is full of thorns and the man who does not care about obstacles reaches his destination and obtains God's light. Jāisī, being a Musalmān, his faith in his religion was great, hence in the beginning of his work he has praised the Prophet and the four friends (*chār yār*). But the story has been written so well, that unless a reader knows the writer he cannot suspect him to be a man of a different faith. The description of the marriage ceremony, the usages and customs connected with it and the worship of the *devatās* and connected rituals are given so graphically and elaborately and at the same time so beautifully that no Hindu writer can improve on it. The style of Jāisī is so fascinating and artistic that a well-decorated picture comes before the eyes of the reader.

The story of the Padmāvat, in short, is as follows :—

“Padmāvatī was the daughter of Gandharva-sen, the king of Simhal. She had no equal in beauty and loveliness in the whole world. She had a parrot, handsome and learned, who was called Hīrāman. Owing to the king's wrath, the parrot flew from Simhal and reached Chittor, where Raja Ratansen purchased it for a lac of rupees. One day when the Rājā was out for hunting, his queen Nāgmatī grew very proud of her beauty and asked Hīrāman, the

parrot, whether there was any woman, as beautiful as she. The parrot replied that the difference in beauty between the queen and Padmāvatī (the princess of Simhal) was that between the dark night and the bright day. The queen was very much disconcerted at the reply, and fearing lest the parrot may inform the Raja about Padminī ordered her handmaid to kill it. But afraid of the king's great displeasure the handmaid concealed the parrot in her house. When the king returned he did not see the parrot, and became very angry. But when it was brought before him the parrot related the whole story and gave a full description of Padminī's beauty. Excited by this, the king fell down senseless. Coming to himself he left his capital and kingdom dressed as a *jogi*. The parrot acted as his guide and sixteen thousand princes followed the king in the garb of *jogis*. From Kalinga this party of *jogis* sailed for Simhal and reached there after experiencing many and great hardships.

"The Raja made a Siva temple his headquarters and began along with the other *jogis* to meditate on Padmāvatī. Hirāman carried the news to Padmāvatī. On account of sincere love of the Raja, Padmāvatī also became uneasy and on the day of *Srī Pañchamī* went to worship Siva in that very temple. But the Raja, unable to stand the charm of her beauty, lost his senses

and Padmāvatī returned to her palace. When he regained his senses, the Raja was much perturbed. The princess on hearing the Raja's condition, sent words to him saying that he lost the opportunity that presented itself to him and that it was not possible for him to have her, unless he invaded the fort. Having obtained supernatural powers from the god Siva, the Raja tried to enter the fort with the other *jogis*, but as the day had already dawned, he was arrested. When Ratansen was being carried to the scaffold under orders of Gandharvasen, the king of Simhal, the sixteen thousand *jogis* attacked the fort and besieged it. Ratansen was victorious by the help of Mahādeva, Hanumān and other gods. Having recognized Mahādeva among the *jogis*, Gandharvasen asked him to give Padmāvatī in marriage to whomsoever he wished and thus Raja Ratansen and Padmāvatī came to be married. Ratansen brought his new bride to Chittor.

"There was in the court of Ratansen a pandit named Rāghava Chetan. He had obtained the services of a Yakshinī and was thus able to show the moon on the first day (*pratipada*) after the new moon. For this the Raja was much displeased and drove him out of court. In order to avenge the insult Rāghava went to king Allāh-ud-dīn and highly praised the beauty of Padmāvatī or Padminī. On this the king Allāh-ud-dīn sent word to the Raja to send

Padminī to his *harem*. This enraged the Raja very much and he prepared himself for fight. Allāh-ud-dīn laid siege to Chittor, but unable to enter the fort he pretended to sue for peace. When the Raja was playing at chess with Allāh-ud-dīn, the latter caught a glimpse of Padminī's beauty, by its reflection on a mirror and became senseless for a time. On the day of the king's departure for Delhi, when the Raja went to see him off at the outer gate the soldiers of Allāh-ud-dīn, who were kept concealed near by, captured the Raja and sent him to Delhi.

"At first Padminī was much perplexed, but afterwards she made a plan to deliver her husband from the enemy. Gorā and Bādal were two very brave Kshatriyas and they managed to send armed soldiers in 700 palanquins to Delhi and sent word to Allāh-ud-dīn that Padminī would go to his *harem* after seeing her husband. The king was caught into the trap. A palanquin was placed before the Raja's cell. A blacksmith came out of it and cut off the Raja's fetters. The Raja got upon a horse which was already kept in readiness and drove off. Gorā engaged himself in encounters with Allāh-ud-dīn's forces, and Bādal saw Ratansen reach Chittor safely. On his return to Chittor, Padminī informed him that Devapāl, the Raja of Kumbhalner, had sent her an insulting proposal.

Ratansen lost no time and besieged Kumbhalner and a deadly battle ensued in which both the Rajas were killed. Ratansen's body was brought to Chittor and both his Ranis ascended the funeral pyre and were reduced to ashes. When Allāh-ud-din again went to invade Chittor, he found there only a heap of ashes.

In the end of the story the poet explains the allegory thus:—

तन चितउर मन राजा कौन्हा ।  
हिंस सिंहल बुधि प्रदमिनि चौन्हा ॥  
गुरु सुआ जेहिं पंथ देखावा ।  
बिन गुरु जगत को निरगुन पावा ॥  
नागमतौ यह दुनिया धन्धा ।  
बांचा सोई न यहि चित बंधा ॥  
राघव दूत सोइ सयतानू ।  
माया अलाउद्दी सुलतानू ॥  
प्रेमकथा यहि भाँति बिचारू ।  
बूझि बेहु जो बभहि पारू ॥

In the beginning of the 19th century Mīr Wali Muhammad Nazīr had composed a number of *masnavis*. He was known as Nazīr Akbarābādī. Akbarābād is a quarter in the city of Agra, which is now known as Tājgunj. It was the capital of Emperor Akbar. Nazīr left his mortal frame in 1832 A.D. Some of the

names of his *masnavis* were *Ādamīnāmā*, *Jogīnāmā*, *Kaurīnāmā*, *Banjāranāmā*, *Būrhāpenāmā*, etc. He wrote in so simple and attractive a language that even to-day his verses are in everybody's lips in Agra and elsewhere. The following are a few examples:—

यारो सुनो य दधिके लुटैयाका बालपन ।  
 औ मधुमुरी नगरके बसैयाका बालपन ॥  
 मोहन सरूप न्टत्य करैयाका बालपन ।  
 बनबनमें ग्वाल गौएं चरैयाका बालपन ॥  
 ऐसा था बाँसुरीके बजैयाका बालपन ।  
 क्या क्या कङ्ग मैं क्षण कन्हैयाका बालपन ॥  
 पर्देमें बालपनके ये उनके मिलाप थे ।  
 जोती सरूप कहिये जिन्हे सो वो आप थे ॥

He had an exceptional knack of explaining such difficult subjects as *tasavvuf* (mysticism). On “What is death” he says:—

जो मरना मरना कहते हैं, वह मरना क्या बतलाय कोई ।  
 वाँ जो हर बाहैं खोल मिले, सब अपनी अपनी छोड़ दुई ॥  
 सौ डालो आँख दुरंगीकी, जब एकरंगीने मार सुई ।  
 नै मदींका गुलशोर रहा नै औरतकी कुछ आह हुई ॥  
 माटीकी माटी आग अग्नि, जल नौर पवनकी पवन हुई ।  
 अब किससे पूछिये कौन सुआ, और किससे कहिये कौन सुई ॥  
 याँ एक तरफ तो दूल्हा था और एक तरफको दुलहन थी ।  
 जब दोनो मिलकर एक हुए तब बात रही क्या पर्देंकी ॥

नै राजाका सन्देह रहा नै भेद रहा कुछ रानीमें ।  
जब चेरे मिल गये चेरोंमें और पानी मिल गया पानी में ॥  
याँ जिनको जीना मरना है, ऐ यार उन्होंको डरना है ।  
जब दोनों दुख सुख दूर हुए, फिर जीना है ना मरना है ॥

The following quotations from the writings of Nazir proved his mastery over the language, elegance of his style and grasp of questions not only of this world but of the other world also :—

कोई कहता है कि जोगीजी किधरको आये ।  
सच कहो कौनसी नगरीमें तुम्हारा है वतन ॥  
तुम तो आते हो नज़र हमको नयेसे जोगी ।  
सच कहो जोग लिया तुमने य किसके कारन ॥  
गर गुरु हक्य हो बनवा दें तुम्हारा अस्थल ।  
शहरमें बागमें या बर लवे दरियाए जुमन ॥  
याकि मथुरा जो पसन्द आये तो वाँ जगह लें ।  
या खदिर बनमें महाबनमें हो या इन्द्रावन ॥  
जब तो सुन सुनके कहा मैंने य उससे बाबा ।  
तुमको क्या काम फ़क़ीरोंसे य करना अनबन ॥  
और वतन पूछ हमारा तो य सुन बाबा ।  
या गली दोस्तकी या यारके घरका आंगन ॥

—जोगीनामा ।

मसजिद भी आदमीने बनायी है याँ मियाँ ।  
बनते हैं आदमी ही इमाम और खुतबाख़वाँ ॥

पढ़ते हैं आदमी ही करान और निमाज़ याँ ।  
 और आदमी ही उनकी चुराते हैं जूतियाँ ॥  
 जो उनको राड़ता है सो है वह भी आदमी ॥

—आदमीनामा ।

क्या कहर है यारो जिसे आ जाय बुढ़ापा ।  
 और ऐश्वर्य जवानीके तर्दँ आय बुढ़ापा ॥  
 इश्वरतको मिला खाकमें ग्रम लाय बुढ़ापा ।  
 हर कामको हर बातको तरसाय बुढ़ापा ॥  
 सब चौज़को होता है बुरा हाय बुढ़ापा ।  
 आश्विकको तो अल्हाह न दिखलाय बुढ़ापा ॥

—बुढ़ापीनामा ।

टुक हिसों हवाको छोड़ मियाँ मत देस बिदेस फिरे मारा ।  
 क़ज्जाक अजलका लूटे हैं दिन रात बजाकर नकारा ॥  
 क्या बधिया भैंसा बैल शुतर क्या गोनें प़ज्जा सिर भारा ।  
 क्या गेहँ' चावल मोठ मटर क्या आग धुआँ और अंगारा ॥  
 सब ठाठ पड़ा रह जावेगा जब लाद चलेगा बंजारा ॥

—बंजारानामा ।

कँटा किसीको मत लगा, गो मिस्त्रे गुल फूला है तू ।  
 वह तेरे हक्कमें तैर है, किस बातपर भूला है तू ।  
 मत आगमें डाल औरको एक घासका पूला है तू ।  
 सुन रख य नुकता बेग़बर किस बात पर फूला है तू ॥  
 कलजुग नहीं करजुग है यह, याँ दिनको दे और रातकी ले ।  
 क्या खब सौदा नक़्द है, इस हाथ दे उस हात ले ॥

—कलजुग ।

तन सूखा कुबड़ी पौठ हुई घोड़ेपर ज़ीन धरो बाबा ।

अब मौत नक़ारा बाज चुका चलनेकी फ़िक्र करो बाबा ॥

—फ़कौरोंकी सदा ।

कौड़ी हुई तो दुनियामें नक्शे नबीन हैं ।

काड़ी नहीं तो पास तो कौड़ीके तीन हैं ॥

—कौड़ीनामा ।

## 6. DIFFERENCE IN STYLES OF HINDI AND URDU

There is a great deal of difference of style between Hindi and Urdu compositions, because Hindi looks up for inspiration and guidance to Sanskrit and Prakrits while Urdu to Persian and Arabic. Moving in the wake of Persian the Urdu poets have written on *bulbul* and *gul* and drawn largely on Persian vocabulary and metaphors. In India we generally compare eyes to lotus or fish eyes of deer. Large eyes are considered to very pleasing and Muhammadan poets of Hindi also have accepted this idea. But the Urdu and Persian poets of India have compared eyes to *nargis* and almond. Maulana Shibli did not appreciate the simile and he remarked that the likeness of eye with the *nargis* was very well-known, but when *nargis* was seen, it was found that its flower was like a cup, which had nothing to do with an eye. On investigation it came to light that at the beginning of the

Persian poetry, Turks were the *māshūq!* (beloved). Their eyes were smaller and round and on this basis the old poets applauded smaller eyes.

Such is the case with *bulbul* (nightingale) and *gulāb* (rose) also. In Persia during the spring rose blossoms forth and nightingale comes and sits on it and commences speaking ; so much she speaks that sometimes her heart bursts forth and she dies ; but nothing of the sort has ever happened in India. Still the Urdu and the Persian poets here write in the same strain. Love overtures in India have been made from the man's side and woman had to respond to them. But such, however, is not the case in Urdu and Persian poetry where there is no place for a woman, and in her stead a person falls in love with a boy ; but this is unnatural. Though Maulanas Hālī and Shiblī condemned it, yet they were unable to change the nature of the poets of Urdu.

The late Shams-ul-ulemā Maulānā Muham-mad Husain 'Āzād' says :—

शाइराना उर्दूका नौजवान जिसने फ़ारसीके दूदसे परवरिश पायी, उसकी तबीयतमें बहुतसे बुलन्द ख़्यालात और मुबालगा मज़ामीनके साथ वह हालात और मुल्की रस्में और तारीख़ी इश्यारे आ गये, जो फ़ारस और तुर्कि-स्थानसे ख़ास तअल्लुक रखते थे और भाषाके तबए मुख़ालिफ़ थे। साथ इसके फ़ारसीकी नज़ाकत और

लताफ़त तब एके सब बसे उर्दू के ख़्यालात अक्सर ऐसे पेचीदा हो गये कि जो बचपन से हमारे कानोंमें पड़ते और ज़ेहनोंमें जमते चले आते हैं, इस लिये हमें सुशिक्ल नहीं मालूम होते। अनपढ़ अनजान या गैर ज़बानवाला इन्सान सुनता है तो मंह देखता रह जाता है कि यह क्या कहा। इस लिये उर्दू पढ़नेवालेको वाजिब है कि फ़ारसीकी इनशापर्दाज़ीसे ज़रूर आगाहो रखता हो।

फ़ारसो और उर्दूकी इनशापर्दाज़ीमें जो दुश्वारी है और हिन्दौकी इनशामें आसानी है, उसमें एक बारीक नुक्ता गैरके लायक है। वह यह कि भाषा ज़बान जिस शैका बयान करती है, उसका कैफ़ियत हमें उन ख़तो खालसे समझाती है, जो ख़ास उसी शैके देखने, सुनने, सूँचने, चखने या छूनेसे हासिल होती है। इस बयानमें अगर्चं मुबालगेके ज़ोर या जोशी ख़रीशको धूमधाम नहीं होती, मगर सुननेवालेको जो असल शैके देखनेसे मज़ा आता है, वही सुननेसे आ जाता है। बरखिलाफ़ शोराए फ़ारसके कि यह जिस शैका ज़िक्र करते हैं, साफ़ उसोंकी बुराई भलाई नहीं दिखाते, बल्कि उसके मुशाबह जिसे हमने अपनी जगह अच्छा या बुरा समझा हुआ है, उसके लवाज़मातको शै अब्ल पर लगाकर इनका बयान करते हैं। मसलन् फूलकी नज़ाकत, रंग और खुशबूमें माशूकसे मुशाबा है। जब गर्मीकी शिहरमें माशूकके हुस्का अन्दाज़ा दिखाना हो तो कहिंगे कि मारे गर्मीके फूलके रुख़सारोंसे शब्दनमका पसीना टपकने लगा।

यह तथ्योहे' और इस्तयारे अगर पास पासके हों और आंखोंके सामने हों, तो कलाममें निहायत नज़ाकत और

लताफ़त पैदा होती है। लेकिन जब दूर जा पड़े और बहुत बारौक पड़ जायं, तो दिक्षत हो जाती है। चुनांचि हमारे नाजुक ख़्याल किसी बादशाहके इक़बाल और अल्के लिये इस क़दर तारीफ़पर क़नाअत नहीं करते कि वह इक़बालमें सिकन्दर यूनानी और अल्कमें अरस्तु सानी है, बल्कि बजाय इसके कहते हैं कि अगर इसका हुमाए अल्क ओज इक़बालसे साथ डाले, तो हर शख़्स किश्वर दानिश व दौलतका सिकन्दर और अरस्तु हो जाय, बल्कि अगर इसके सौनेमें दलायल अल्कोका दरया जोश मारे, तो तबक्ए यूनानको ग़र्ज़ कर दे। अबल तो हमाको यह सिफ़त खुद एक बेबुनयाद फ़र्ज़ है और वहभी इसी सुल्कके साथ ख़ास है। इसपर इक़बालका एक फ़लकुल अफ़लाक तैयार करना और उसपर नुक्ए ओजका दर्याफ़ करना देखिये। वहां उनके फ़र्ज़ी हमाका जाना देखिये। फिर ज़मीनपर उस ख़्यालों आस्मानके नीचे एक तदबीरका यमन बसना देखिये, फिर उस फ़र्ज़ी हमाको बर्कतका इस क़दर आम करना देखिये, जिससे दुनियाके जाहिल इस ख़्यालों यूनानमें आकर अरस्तु हो जायं।

दूसरे फ़िक़रेमें अबल तो उल्माए हिन्दने तेंवरसे तूफ़ान का निकलना माना हो नहीं है। इसपर तबक्ए यूनानका अपने फ़िलसफ़ेकी तुहमतमें तबाह होना वग़ेरह वग़ेरह ऐसौ बातें और रवायतें हैं कि अगर्चं हमारे मामूली ख़्यालात हों, मगर गैर कौम बल्कि हमारे भी आम लोग उससे बेख़बर हैं, इस लिये बेसमझाये न समझेंगे। और जब बातको ज़बानसे कहकर समझानेको नौबत आयो तो लुतफ़े ज़बान कुजा और

यह नहीं तो तासौर कुजा ? मज़ा वही है कि आधी बात कही और आधी सु'हमें रही और सुननेवाला फड़क उठा । तार बाजा और राग बूझा । इन ख़ालों रंगीनियों और फ़र्ज़ी लताफ़तोंका नतीजा यह हुआ कि जो बातें बढ़ीही हैं और महसूसातमें अर्याँ हैं, हमारी तशबोहों और इस्तयारोंके पेचदर पेच ख़्यालोंमें आकर वह भी आलमे तसव्वरमें जा पड़ती हैं, क्योंकि ख़्यालातके अदा करनेमें हम अबल अशियाए बेजानको जानदार, बल्कि अक्सर इन्सान फ़र्ज़ करते हैं । बाद इसके जानदारों और आकिलोंके लिये जो बातें मुनासिब हाल हैं, इन बेजानोंपर लगाकर ऐसे ऐसे ख़्यालात पैदा करते हैं जो अक्सर मुल्के अरब या फ़ारस या तुर्किस्तानके साथ कौमी या मज़ाहबी ख़ुसूसियत रखते हैं ।\*

## 7. HOW THE INFLUENCE IS FELT

The greatest influence of Persian on Hindi is, that there has come into existence a Muhammadan phase of the language which is called Urdu. This Urdu, as we have already seen, has become independent of Hindi in so far as words and forms of expression of thoughts are concerned. The gulf between Hindi and Urdu seems to be unbridgeable, and the common language movement of the Education Department of the U. P. is foredoomed to failure. Notwithstanding this difference between Hindi and Urdu, the structure of Urdu remains what it

\* Ābe Hayāt, pp. 53-54.

was. It has retained pronouns, almost all nouns and verbs and a few adjectives together with all inflectional terminations. Rules governing the change of singular nouns to plural ones and masculine nouns to feminine remain the same.

The men who came from Arabia, Persia or Turkey used some of the articles brought out from those countries. The words were familiar to their children. A few of those things entered into the Hindu society. Of clothes, we have जामा, नौमा, बग्लबन्दी, मिर्ज़ै and these are used by the most conservative Hindus. The जामा used to be a very long garment, longer than अंगरखा and covered the whole body with the exception of head and feet. It used to be very wide, and a very big piece of cloth was required to make it. Hindus and Muhammadans both went to the king's court with *jāmā* on. As time passed it became customary for a bridegroom to wear *jāmā* during his marriage ceremony. Now the *jāmā* is fast disappearing and we think that in the next decade the English coat will take its place. A नौमा was the underwear or as the name signifies a *half-jama*. It has already gone out of use. A बग्लबन्दी is an abridged edition of *jāmā*. It does not go much below the waist, and thanks to the Swadeshi movement it has come to stay. A *mirzai* seems to have some connection with the word *mirzā*. *Mirzā*

is a title of the Turk and it is not improbable that the Turk horseman used a sort of *half angarākhā*, which came to be called a *mirzai*. Other foreign names connected with dress are लबादा, क़बा, चौग़ा, आस्तीन, गरेवान, पायजामा, इज़ारबन्द, आम्मामा, रुमाल, शाल, दोशाला, बुक़ा, तकिया, गावतकिया, पायताबा, etc.

In ornaments we have गुलूबन्द, हिमायल (हमेल), बाज़ बन्द, ज़ंजीर, पाज़िब, etc. In dry fruits and sweets, we have the words किसमिस, पिस्ता, बादाम, मुनक्का, ख़ बानी, अंजीर, etc., and in fresh fruits we use the words बेदाना, अनार, सेब, बिहौ, शहतूत, etc. In sweets हलवा, बालूशाही, क़लाक़न्द, जलेबी, etc., are all Persian words. दस्तरख़ान, चपाती, पुलाव (सं. पुलाक), शोरबा (सुरवा), ज़र्दा, क़लिया, कूर्मा, हरीरा (हरेरा), कबाब, अचार, मुरब्बा, गुलाब, बेदमुश्क, तबक्क, रकाबी, तश्तरी, चमचा, आबखोरा (अमखोरा), खोरा (खोरवा-कटोरा), किश्ती, हम्माम, कीसा (खीसा), साबुन, शीशी, शोशा, काहगिल, शमादान, फ़ानूस, तंवर (तन्दूर), मुश्क, नमाज़, रोज़ा, ईद, शबेबरात (सुबरात), शादी, ग़मी, क़ाज़ी, साक़ी, हुक्का, नेचा, चिलम, बन्दूक, तख़्ता, नर्द, गंजीफ़ा, हावनदस्ता (हमामदस्ता or इमामजस्ता), आफ़ताबा, फ़तीलसोज़ (पतीलसोज or पोतलसोज), etc., have all come into Hindi from or through Persian.

We have such a large stock of words of

Arabic, Turkish and Persian origin in the Hindi of to-day that it seems quite impossible to replace them with Hindi or Sanskrit words. Such words are दङ्गाल (दलाल), फर्राश, मज़दूर (मजूर), वकील, बज़ज़ाज़ (बजाज), ज़माद, सरफ़ (सराफ), मसख़रा, नसीहत, लिहाफ़, तोशक, चादर, सूरत, चेहरा, तबीअत, मिज़ाज, बर्फ़, बुलबुल, पर, दावात, क़लम, स्याही, ज़ुलाब, रक्का, ऐनक, चश्मा, सन्दूक, कुर्सी, तख़्त, लगाम, ज़ीन, तंग, रकाब, पाअन्दाज़, नाल, कीतल, वफ़ा, ज़हाज़, मस्तूल, तहमत, दर्रा, पर्दा, दालान, तहख़ाना, तनख़वाह, तलब, म़ज़ाह, ताज़ा, ग़लत, सही, रसद, रसीद, कारीगर, etc.

We have coined a lot of words in imitation of Persian or Arabic words. These are चौपड़बाज़ or पतंगबाज़, समझदार, हाथीबान, बहलबान ग़ाड़ीबान, मोदीख़ाना, पायख़ाना, ख़ासदान, पानदान and पीकदान on the analogy of शतरंजबाज़, वफ़ादार, बाग़बान, दरबान, कुतुबख़ाना, दोवानख़ाना, मयख़ाना and कलमदान ; but कटोरदान is an exception and means a large cup with its lid on.

A large number of such hybrid words are now used in Hindi, the first part of which is of Persian or Arabic origin and the second of Sanskrit. These are असरकारक, जिलाधौश, आईनानुसार, etc.

Let us see what changes have been brought about in Hindi grammar by Persian. We borrowed innumerable words—nouns—and made their plurals according to Hindi grammar. We

have taken such words as आदमौ, दरख़्त and मेना and having put “जो” after them added a suffix or case-ending according to our requirement.

Several of the Persian adjectives have come into Hindi, which though of common gender in Persian, have been supplied with their feminine forms. The words ताज़ा, जदा and सादा are of common gender in Persian. In Hindi they are made to appear as masculine and ताज़ी, जुदी and सादी are their feminine forms. We generally speak of ताज़ी ख़बर, सादी वक़्ज़ा, जुदी बात ।

कोई कहे बाबू इधरको आओ, देखो चौज़ क्या ख़ासी ।

ताज़ी लो तो हैंगे यांपर और वाँपर है बासी ॥

Persian has also influenced our distinction of genders. Such words as चर्चा, गोशाला, पाठशाला, माला, साया (क्षाया), घण्टा, आत्मा, अग्नि, पवन, जलवायु, etc., have changed their original genders. The first six are feminine but are used as masculine, and the last five are masculine, but are used as feminine. Even Pandit Madan Mohan Malaviya uses चर्चा in the masculine gender. Urdu writers invariably use it as masculine.

चर्चे यही रहेंगे अफ़सोस हम न होंगे ।

The plurals of the pronouns “यह” and “वह” are “ये” and “वे.” Old poets of Urdu also used these plurals, but no modern Urdu writer uses the plural forms and singular forms are

used for both numbers.. We find the poet Nājī using “वे” and “वह” both for plural.

फिरते थे दश्त दश्त दिवाने किधर गये ।

वे आशिकीके हाय ! ज़माने किधर गये ॥

अंगूठी लालकी करती क्यामत आज गर होती ।

जिन्होंकी आन पहंची लड़ सुए वह एक क्षेपर ॥

Ātish also uses वह for वे.

अब्रुए यारका सिरमें जिन्होंके है सौदा ।

रक्स वह लोग किया करते हैं तलवारोंपर ॥

Hindi has borrowed a large number of particles—adverbs, prepositions and interjections from or through Persian. The following are used in Hindi in their original meaning :—

(Adverbs) जल्द, बिलकुल, याने, बेशक, अलबत्ता, ज़रूर ज़रूर, हर्गिज़, क़रीब क़रीब, बगैरह, फौरन, मसलन्, बगैर, खुदबखुद, ख़ावहमख़ाव, शायद, खैर, राज़ीखुशी, वाकई.

(Prepositions) क़रीब, बदले, लायक, मानिन्द, बाबत, ख़ातिर, वास्ते, तरफ़, बाद, बिला ।

(Conjunctions) सिवा, सिवाय, मगर, लेकिन, या, घर्नी, बाबजूद, बश्ते, अगर, अगर्च, चूँकि, चुनांचे, बल्कि, ताकि, गोया, कि, व .

(Interjection) शाबाश (शादबाश).

The game of chess is an Indian invention, but since its return from Persia, none can say that it had any connection whatsoever with

India, as, आदशाह, फ़ज़ीर (वज़ीर), रुख, and फौल, are all Persian words.

We have taken idioms and proverbs also from Persian. Urdu is full of them, but in Hindi also, there have come into use such idioms as are not possible to be done away with. When we say, "फूल खिलता है" it is a mere statement of fact. But when we replace the Hindi word "फूल" with the Persian word "गुल" the meaning is at once changed. "क्या गुल खिलता है" means that some secret is going to be out. There is another idiom "बिस्मिल्ला हौ गलत." It means that even the beginning is wrong. If we replace it with "प्रारम्भ हो अशुद्ध है" we do not convey the same pleasure to our hearers.

Persian has influenced our spelling also. We used to write आवै, जावै, चलै, बैठै, etc., but now आवे, जावे, चले, बैठे, etc., are written.

There is no dearth of Hindi verbs, but we have replaced several of our Hindi verbs with those of Persian. Verbs such as मानना, सुकरना and सोचना have been replaced by क़बूल करना, इनकार करना and फ़िक्र करना. Urdu writers also use the verb पश्चिमां होना for पछताना !

Persian verbs have created new verbs in Hindi, sometimes with new meanings. From the Persian word गुज़िश्तन, we have got our गुज़रना to pass on. But गुज़रना and गुज़र जाना have come to mean *to die*, as, उन्हें गुज़रे

आज कई दिन हो गये. A poet humorously writes :—

मुझे तो रास्ता चलनेमें भी अब खौफ़ आता है।

सुना है जबसे मर जानेको कहते हैं गुजर जाना ॥

We have फ़र्माना from the Persian verb फ़र्मदन and also the verb बख़ुशना from बख़ुशोदन. Not only this, we have replaced दत्त or दीन by बख़ुश in such words as, माताबख़ुश, गुरबख़ुश, etc. This बख़ुश sometimes is written and pronounced बक्ष or बक्स. From the verb लरज़ीदन, we have लरज़ना or लरजना—to quiver. This लरजना has been used by the Hindi poet Padmākar in his description of the spring and the rainy seasons :—

(1) पात बिन कौन्हे ऐसी भाँत गनवेलिनके परत न  
चौन्हे जे वे लरजत लंज हैं।

(2) कहै पद्माकर लवंगनकी लोनी लता लरज गयीं तौ  
फिर लरजन लागीं रौ।

Now we come to those Persian, Arabic or Turkish words which have got mixed up with Hindi as milk with water, and have lost their original meaning.

फैलसूफ़ is a Greek word meaning ‘a philosopher’, but in Urdu it means ‘a cunning or fraudulent person or a cheat.’ In Hindi it is used for a squanderer—a man who spends much; as, वह बड़ा फैलसूफ़ है इसोसे उसके पास पैसा नहीं टिकता. ख़सम in Arabic means ‘an opponent, a competitor or an enemy,’ but in Urdu and Hindi

it means 'a husband or a capitalist'; as, वह उसका जीरू और वह उसका ख़सम; ओछो पूँजो ख़समको खाय। In Hindi poetry the word ख़समाना in the sense of 'husbandship' was used by the poet Gang as the following line will show :—

कहै कवि गंग झल समुद्रके चह़ कूल,  
कियो न करत कबूल तिय खसमाना जू।

तमाशा and सैर are used in Arabic, the former in the sense of 'a movement or motion,' but in Hindi and Urdu it means 'sight-seeing' and the latter means 'excursion or perambulation.' किताबकी सैर means 'the perusal of a book.' ख़ैरात in Arabic means 'good deeds,' but in Hindi and Urdu it means 'charity.' तकरार in Arabic means 'to repeat something or to do something again'; but in Hindi and Urdu it means 'a wordy quarrel.' तूफ़ान is an Arabic word and means 'abundance' in Persian. In Hindi and Urdu it means 'typhoon'. In Urdu it also means 'accusation.'

मसाला is an abbreviation of मासलह and means 'material,' as, गरम मसाला, इमारतका मसाला, किताबका मसाला. ख़ातिर is used in Persian and Arabic for 'heart, will or inclination.' But in Hindi and Urdu it is used for 'affection, pleasure satisfaction, regard or esteem'; as, तुङ्गारी ख़ातिर मुझे मंजूर है. Tulsidas and Jaisi have used 'मक्कुहार' for ख़ातिर. ख़ातिरजमा means 'assurance or confidence.' रोज़गार in Persian

means ‘the world,’ but in Hindi and Urdu it means ‘service, employment, business or livelihood’ ; as, बिना रोजगार रोज गारी देत घरके लोग ; जोरुका ख़सम मर्द और मर्दका ख़सम रोज़गार. जुलूस has been derived from the Arabic root जलس, which means ‘to sit.’ मजलिस, जलसा and इजलास are all derived from it. But in Hindi and Urdu a moving meeting—a procession is called जुलूस. खैर and सलाह are Arabic words. The first means ‘welfare’ and the second means ‘counsel,’ but when they are used in Hindi as “खैरसलाह” they mean ‘health and prosperity.’ Marwaris use only सलाह, for “how do you do.” राज़ी खुशी means ‘well and happy’ in Hindi. राज़ी in Arabic means ‘contented’ and खुशी comes from the Persian word खुश and means ‘happy.’ Marwaris use only राज़ी for राज़ी खुशी. रुमाल and दस्तूरी are words of Indian creation. In Persian रुमाल is रुपाक or दस्तपाक. रंज is a Persian word and means ‘sorrow,’ but in Bihar it is generally used for ‘angry’ ; as, मेरा तो कोई क़स्र नहीं है, आप नाहक़ रंज होते हैं. Some of the foreign words, that have been slightly changed, are given below :—

पजावा—a brick-kiln. It is derived from the Persian root पज्जौदन.

टाटबाफौ was originally तारबाफौ and it meant 'a shoe embroidered with gold or silver.'

ज़रौ कोना and तार तज्जा also mean 'an embroidered shoe.'

बकबक भकभक are really चाकचाक बकबक।

गुदरौ is from गुज़रौ an evening mart. अफ़रा-तफरौ is made up of इफ़रात (abundance) and तफरीत, to waste, but now-a-days it means 'agitation or excitement.'

कुल्हाच or कुलाच in Turkish means 'the space between both hands' and is said to be 'the yard for measuring cloth.' But we use कुल्हाच भरना for 'the jump of a deer or a hare.'

वहशीको हमने देखा उस आह्व निगाहसे।

जंगलमें भर रहा था कुलाचे हिरनके साथ ॥ ( जौक )

सुर्ग in Persian is only a bird, but in Hindi सुर्गा or सुर्गी is a cock and its female is सुर्गी. Cockfight seeing is a pastime of the leisurely class of Mussalmans.

चिक, चिक or चिग is a thin screen in Turkish, but in Hindi and Urdu it means 'a hanging screen,' usually made of split bamboos loosely fastened together in parallel lines.

कट्टा in Turkish means 'great,' but in Hindi it means 'fat' and is always used by placing *hatta* before it; as, हट्टा कट्टा. हट्टा is from the Sanskrit  
हृष्ट.

नज़र is an Arabic word and means 'sight.'

भाँग जब चढ़ती है क्या ही मज़ा दिखाती है ।

मक्कियां उड़ती हैं और ईंट नज़र आती है ॥

It also means, 'supervision,' as, नज़र रखना. नज़र लगना is 'to cast an evil eye on.' नज़र and नज़राना mean 'presents.'

ख़त means 'a letter.' It also 'means a beard,' as, ख़त बनवा लो; उनके ख़त आने लगा.

नशा is 'intoxication' and मज़ा is 'pleasure.'

ज़बानी means 'by word of mouth.' It was customary in old days to send messages by word of mouth in addition to a letter. This was called ज़बानी, but those ignorant of Persian termed it 'सु'ह जबानी.' Tulsidas has used सुखागर for ज़बानी. सानौ is an Arabic word and means 'second.' लासानौ means 'unequalled.' A Hindi poet, named Sital, has used the word सानौ in his लावनौ, thus

बरनन करनेको क्या बरनू बरनूंगा जेतौ बानी है ।

यह तौन उच्चके पड़े हुए जानौ यह थूसुफ़ सानौ है ॥

नेवाज़िश in Persian means kindness and नेवाज़ means 'kind.' Tulsidas has used not only the word "गरीब नेवाज़" but also the verb नेवाज़ना has been used by Tulsidas in his Ramayan, as in राम अनेक गरीब नेवाजे. Kabir has used the verb नेवाजना in the following verse :—

झार धनौके पड़ि रहै धका धनौके खाय ।

कबझँ धनौ नेवाजही जो दर छांडि न जाय ॥

जायज़रूर (a privy) is called जाज़रूर in Hindi. A poet says, लागत जरूर तब जाजरूर जाइत है.

There were a number of words, to which the soil of India was not congenial and they did not take root here.

The emperors and nawabs changed several words and sometimes coined new words. In Persian a horse is called कुरंग, but as in Hindi, कु means 'bad,' Akbar replaced it by सुरंग. The blinds or blinkers used on horse are called अंधेरी but as अंधेरो means 'darkness or unjust' he renamed it उज्जिलो or brightness. भंगी or मेहतर was given the title of हलालख़ोर, meaning that his earnings were legitimate.

Other emperors followed suit. Jahangir called liquor, रामरंगी and Muhammad Shah changed the words संगतरह to रंगतरह and बुलबुल to गुलदुम. As the word हार comes from the Sanskrit root हृ 'to rob,' it was changed to फुलमाल. Shah Alam changed the word 'सुरख़ाब' to गुलसिररी but it did not find favour. सुरख़ाब means a चकवा and a man with feathers of सुरख़ाब on his cap is taken to be a man of distinction. Nawab Saadat Ali Khan of Lucknow changed the word मलाई into बालाई, but this is not used beyond the limits of Lucknow. Almost all the languages of the world borrow words from other languages, but Hindi and Urdu have borrowed even idioms and translated them.

**आबशुद्दन** is a Persian idiom, which means ‘to turn into water.’ In Hindi we say, वह पानी पानी हो गया. The celebrated Urdu poet Zauq says :—

आग दोज़ख़की भौ हो जायगौ पानी पानी ।

जब यह आसी अकेर्म में तर जायंगे ।

**पैमाना पुरकरदन** is ‘to kill.’

साकौ चमनमें छोड़के सुभको किधर चला ।

पैमाना मेरो उम्रका जालिम तू भर चला ॥

**अज़ जामा बिरुशुद्दन** means ‘to be unable to control or contain one’s self.’ जामेसे बाहर होना is an ordinary idiom in Hindi.

निकला पड़े हैं जामेसे कुछ इन दिनों रकौब ।

थोड़े ही दम दिलासेमें इतना अफर चला ॥ (सौदा)

**बे आब मोज़ा कशोदन** or **विना पानी मोज़े उतारना** is ‘to take off socks at a place where there is no water,’ which means ‘to be angry without rhyme or reason.’

**दिलदादन** is ‘to be enamoured of.’

दिल दे के जानपर अपनो बुरो बनो ।

शीरों कलामो आपको मौठो कुरो बनो ॥ (ज़फ़र)

**अज़ जान गुज़रतन** or **जानसे जाना** is ‘to die.’ वहाँ जाये वहो जो जानसे जाये गुज़र पहले (Zafar) हफ़्र आमद is ‘to be accused of’ and **दिल खन शुद्दन** means ‘that the heart has bled or has become blood.’

हफँ<sup>०</sup> मुभपै आये देखिये किसके किसके नामसे ।  
इस दर्दसे अफोकका दिल खूं यमनमें है ॥

ज़र दादन व दर्देसर ख़रोदन means 'to lend money is to bring on headache.'

ज़मीनो आस्मानके कुलाबे मिलाना is 'to cause the two poles to meet.'

कुलाबे आस्मानो ज़मींके न तू मिला ।

उस बुतसे मिलनेकी नासह बता सलाह ॥ (ज़ौक़)

बाज़ आना is 'to give up.'

(१) मैं बाज़ आयो दिलके लगानेसे । (ठमरी)

(२) बलि बलि आयो बाज मौन याहोते ठान्यो ।

—गिरधर कविराय ।

Persian seems to have influenced Hindi in other directions too. It is noticed that in speaking about themselves women use masculine plural verb for themselves; as,

राधाने कहा कि हम आते हो थे कि तुमने आवाज दो ।

Munshi Dayanarayan Nigam, B.A., the renowned editor of the Urdu magazine "Zamana" of Cawnpore, suggests in this connection that this usage is peculiar to Lucknow. He further says that apart from the language used by women, it is significant that the custom at Lucknow is to use feminine verb for a number of words when used in singular number for instance they will write, "इसकी क्या बजह है ?

but when they will use the same word in plural, they will use masculine verb, as इसके क्या वजूह हैं ? वजूह is the plural of the Persian word वजह. Again they will write, बड़ी शर्त यह है, but when speaking in plural they will say, बड़े शरायत यह हैं. Delhi people, however, do not follow this usage.

Hindi due to its peculiar development has no prepositions. But from the contact of Persian it has taken in a large number of prepositions from Arabic and Persian. Sometimes the Hindi case-termination is discarded and Persian preposition is used instead, as, बहुकम्, बजाय and दरअसल् instead of hukm-se and asl-men. This did not matter much as long as the preposition was used before a Persian word, but we find that the genitive sign “e” (of) has wrought havoc in Hindi and tried to make it an analytical language. For example, instead of saying “Nepal-Maharaj” we generally say, “Maharaj Nepal,” which in fact should be “Maharaje Nepal,” but “e” which is called कस्त in Persian has been dropped. Similarly, we say, “Magistrate Lucknow,” “Sampādak Kesari.” This sort of construction has come to stay.

The following are a few examples, which go to show that Persian has influenced our syntax also :—

- (1) न सिर्फ आपहो आवें बल्कि अपने दोस्तोंका भी लावें ।

(2) बावज द इसके कि मैं था, सुझे इत्तिला न दी गयो ।

The first prose-writers of Hindi were Mussalmans and they wrote in a style that was more Persian than Hindi. The early Hindi writers followed them and thus a Persian style of construction or composition came into being in Hindi.

Syed Inshā Allāh Khān, whose claim for being *Jagat Seth* of श्रीरोपखन of his time was no empty boast, in the preface of his *Rānī Ketki-kī Kahāni* says :—

सिर भुकाकर नाक रगड़ता हूँ अपने उस बनानेवाले के सामने जिसने हम सबको बनाया.....

Raja Sivaprasad, C.S.I., followed him and wrote :—

कुछ अहबाल अपने बुजर्गोंका.....

Nor is this all. A modern writer of Hindi in his newly published “ History of Hindi Literature ” writes :—

अत्यन्त अडा और आदरके साथ मैं आभारो हूँ राय बहादुर श्रीयुक्त माननीय पण्डित श्यामविहारी मिश्र, दीवान ओड़का राज्यका.....

Certainly these examples are not of Hindi style of construction of sentences.

Amīr Khusro was the first Hindi poet to introduce Persian metre in Hindi. Urdu poets have invariably composed their verses in Persian metres. But in Hindi only writers of *laoni* followed him. This *laoni* metre is said to be the ताटक

कृत्ति of Hindi. Those who wrote verses in Rekhtā or Khaṛī boli always used Persian metres or Sanskrit metres, as Hindi metres did not fit in with *Khaṛī boli*. The difference between metres of Hindi and Persian is that while the former are based on measure, the latter are based generally on long and short vowels.

One more noticeable feature of modern Hindi is that all words pertaining to law and law-courts are either Arabic or Persian. Even the word कानून which is used for law in Hindi is Arabic in origin. But it is not possible to replace it by any word of Sanskrit or Hindi, because such a Sanskrit word as *dharma* does not convey the real meaning.

### CONCLUSION

In concluding this survey it is necessary to observe that Urdu has been the spoken and literary language of the Indian Mussalmans for nearly three hundred years and more, but Hindi has not completed even two hundred years of its life as a literary language, though as a spoken language it is older than Urdu. This is the reason why Urdu poetry captivates the heart of its hearers and modern Hindi poetry is not fascinating and elegant to that extent. The Hindi of Saiyad Inshā Allāh Khān as seen in the *Rānī Ketki-kī Kahānī* is yet unsurpassed.

Hindi writers who wish to master the art of writing must go through a course of Urdu, because some master minds have laboured to make it what it is to-day. The reason for the difference between Lucknow and Delhi schools of Urdu is that they mean business. They invent new forms, new idioms and new meanings of words and sometimes they are accepted by the opposite school. Unless one studies Urdu, he cannot be a master of Hindi as he will not be able to know the various stages through which it has passed.

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## APPENDIX\*

A	अक्षाल, इक्षाल	prosperity, fortune	اقبل
A	अक्सर	often, frequently	اثر
A	अक्ष	reflection	عکس
A	अक्ष्मा	wisdom	عقل
A	अख्खार	a newspaper	اخبار
A	अखीर	last	اخیر
A	अखित्यार,		
	इखित्यार	authority, liberty, pleasure, right	اختیار
P	अगर	if	اگر
P	अगच्च	although	اگرچہ
A	अजनबी	a stranger, an unknown person	اجنبی
A	अजब	wonder	عجب
A	अजायब	wonders	عجبیں
AP	अजायबखाना	museum	عجایب خانہ
A	अजौब	wonderful	عجبیں
A	अतलस	satin	اطلس
A	अद्द	number	عدد

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\* Persian, Arabic and Turkish words generally used in Hindi have been given here together with their original forms.

A	अदना	low, inferior	دنی
A	अदब	respect	دب
A	अदालत	a court of justice]	عدالت
A	अदावत	animosity	عداوت
A	अद्यता	near	عنقریب
P	अन्दर	in, within	اندر
P	अन्दाज, अन्दाजा	guess	انداز, اندازہ
P	अन्देशा, अन्देस	anxiety	اندیشه
A	अनार	a pomegranate	انار
P	अफरातफरौ	panic, consternation	افراتفری
A	अफलातून	Plato, boaster	افلاطون
A	अफवाह	rumour	افواہ
P	अफसोस	sorrow, alas	افسوس
A	अबतर	ruined	ابترا
A	अबलख	black and white	ابلق
A	अबवाब	taxes imposed in excess of the original assessment	ابواب
P	अमन	safety	امن
A	अमरुद	guava	امرود
A	अमल	action	عمل
A	अमलदारी	government	عملداری
A	अमानत	a deposit, trust	امانت
A	अमामा	a turban	عمامة
A	अमौन	a commissioner	امین
A	अमीर	a nobleman, richman	امیر

P	अयाल	a horse's mane	ابال
A	अर्क, अरक	essence	عرق
P	अरमान	desire	ارمان
A	अर्ज	request	عرض
P	अर्ज	breadth of a piece of cloth	اڑز
P	अर्जी	petition	عرضی
A	अर्सा	space of time	عرضہ
A	अलबन्ता	indeed	البندہ
A	अलावा	besides	علاوہ
A	अलौल	sick	علیل
A	अशर्फो, असर्फो	a gold coin	اشرفی
A	असवाब, असवाब	goods, furniture, luggage	اسباب
A	असर	mark, effect	ائز
A	असल	root	عقل
A	असामौ	an accused, a defendant, a tryot	اتامی
A	अस्तबल	a stable	اصطبل
A	असुरा	a razor	سُترة
A	अहट	contract	عهد
A	अहमक	foolish	لحمق
A	अहवाल, (हवाल)	events	احوال
P	आइन्दा	coming, future	آیندہ
P	आईन	law, custom	لین
P	आईना	mirror	آینہ
A	आखिर	end	آخر

P आजमाइश,

P	आजमाइस	trial, test	آزمایش
P	आजाद	free	آزاد
P	आजार	sickness	آزار
A	आजिज	humble, tired	عاجز
P	आजुर्दा	afflicted	آزردہ

A आतिशबाजी,

	आतसबाजी	fireworks	آتش بازی
A	आदत	habit	عادت
P	आदमौ	a man	آدمی
P	आदमजाद	mankind	آدم زاد
P	आदमیयत	civility	آدمیت
A	आदाब	salutation, respects	اداب
A	आफत	misfortune	آفت
P	आवकारो	a distillary, excise	آبکاری
P	आवदस्त	water for washing	آب دست

the anus after evacuation

P	आवरवाँ, आविरवाँ	running water, a kind of very fine muslin	آب ران
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P	आबजोश	a kind of raisin or currant	آب جوش
P	आबदाना	food & drink, destiny	آب دانہ
P	आबनूस, आमनूस	ebony	آننس
P	आबपाशो	irrigation	آب پاشی
P	आबाद	peopled, cultivated, city	آباد
P	आबादो	population	آبادمی

P	आवर्ष	honour	ابر
P	आबोहवा	climate	أب ر هرا
P	अमखोरा,	a cup	أب خوره
	आमखोरा, आबखोरा		
P	आमदनी	income	آمدنی
A	आरजा	an affliction	عارضة
P	आरा	saw	لرا
A	आराजो	lands	آراضي
P	आराम	comfort	آرام
P	आलाद्ध	pus, matter, pollution	آلیش
A	आलो	high	عالی
P	आमुखता	revision of old lessons	امروخته
A	आलیم	learned	عالیم
P	आवाज	sound	اراز
P	आवारा	vagabond	ارارة
P	आशना	a friend, a lover, a sweet-	أشنا
		heart	
P	आसमान	the sky	أسماان
A	आसा	staff	عصا
P	आसान	easy	أسان
P	आस्तीन	the sleeve of a garment	أستین
P	आहिस्ता	slowly	أهستة
A	इकरार, करार	promise	اقرار
A	इजमालौ	gross, compendious	اجمالی
A	इजराइ	execution	اجراء

A	इनकार	denial, refusal, protest	انکار
A	इज़लास	seating, a court	اجلاس
A	इज़हार	declaration	اظہار
P	इज़ारबन्द	trouser-string	ازاربند
A	इज़ारा	monopoly, rent	اجارة
A	इज़ज़त	honour	عزت
A	इतमीनान	satisfaction	اطمینان
A	इत्तिफाक	chance, friendship	اتفاق
A	इत्तिला	information	اطلاع
A	इत्यसाल	connection, union	اتصال
A	इत्ति, (अतर)	perfume	عطر
A	इनसान	a human being	انسان
A	इनसानियत	humanity	انسانیت
A	इनसाफ	justice	انصاف
A	इनाम	reward	انعام
A	इन्तिकाल,		
	इन्तिकाल	death	انتقال
A	इन्तिज़ाम	management	انتظام
A	इन्तिज़ार	expectation	انتظار
A	इमाम	priest	امام
A	इमारत	building	عمارت
A	इम्प्रिहान	examination, test	امتحان
A	इरादा	intention	ارادہ
A	इस्लाका	connection, estate	علاقہ
A	इस्लाज	a remedy	علج

A	इज्ञान, इलम	knowledge, science	علم
A	इशारा	hint	شارہ
A	इश्क	love	عشق
A	इस्तीगासा	complaint, a suit	ستگاہ
A	इस्तहार	publication,advertisement	شتہار
A	इस्तदुआ	request	ستدعا
A	इस्लमरार	perpetuity	ستمراہ
A	इस्लौफा	resignation	ستیفا
A	इस्लेमाल	use	ستعمال
A	ईजाद	invention	یجاد
A	ईद	a festival	عید
A	ईमान	faith, righteousness	ایمان
P	ईसपगोल, ईसरगोल	spogel seed, seed of the fleawort	اسپغرل
T	उजबक	an uncivil person	اذبک
A	उजरत	wages	اجرت
A	उच्च, उजर	excuse, objection	عذر
A	उमदा	noble	عمده
A	उमरा	noblemen, peers	آمرا
P	उम्हेद	hope	امید
P	उम्हेदवार	a candidate	امیدوار
A	उम्र, उमर	age	عمر
A	एतवार	trust	اعیتبار
A	एतराज	objection	اعیتماض

A	एलान	proclamation	اعلان
A	एहतियात	care, attention	احتیاط
A	एहसान	an obligation, kindness, favour	احسان
A	ऐनक	spectacles	عینک
A	ऐब	defect	عيوب
A	ओहदा	office	عہدہ
A	औकात	circumstances	ارقان
A	औजार	instrument	اوزار
A	औलाद	children	ارلاد
A	औवल	first	اول
A	औसत	average	ارسٹ
P	अंगूर	a grape	انگور
P	कज	crooked, defect	کج
A	कजया	quarrel	قضیہ
A	कजा	death	قضا
A	कतई	decisive, conclusion	قطعی
A	कतरा	a drop	قطرہ
A	कतार	line	قطار
A	कत्ल	killing	قتل
A	कट	stature	قد
A	कदम	step	قدم
A	कटर, कट्र	worth, value	قدر
A	कनात	the walls of a tent	قناٹ
A	कट्ट	sugar-candy	قلد

A	कन्दौल, कण्डौल	a candle, a lantern	قندیل
A	कफ	the palm of the hand	کف
A	कफن	coffin, shroud	کفن
A	कबल, कबّل	before	قبل
A	कवा	a gārment	قبا
P	कवाब	roasted meat	کباب
A	कवाला	a deed	قبالہ
A	कवाहत	evil, trouble	قباحت
A	कबीلا	a family, a tribe, a wife	قبیله
A	कवूल	assent, consent	قبول
A	कञ्ज	costiveness	قبض
A	कञ्जा	possession, handle, hinges	قبضہ
A	कञ्जियत	costiveness	قبضیت
A	कब्र, कबर	a grave	قبر
P	कम	little	کم
P	कमन्द	cord	کمند
P	कमर	the waist	کمر
P	कमरबन्द	belt	کمربنڈ
P	कमान	a bow	کمان
A	कमाल	perfection	کمال
A	कमौज	a shirt	قمیض
P	कमोना	mean, base	کمینہ
A	क्यामत	resurrection	قيامت
P	करश्मा	miracle	کرشمہ
A	कराबा	a large glass bottle	قرابۃ

A	करैना	connection, manner, way	قربیہ
A	कرैब	near	قریب
P	कर्ज, कर्जा	debt, loan	قرض
A	कलर्ड	tin, whitewash	قلعی
A	कलक	trouble	قلق
P	कलम	a graft, a pen	قلم
A	कलमा	a word, speech	کلمہ
P	کلتمو	grafted	قلمی
A	کلام	word	کلام
P	کلاؤں	big	کلان
A	کلیयا	meat	قليہ
A	کلول	little, deficient	قلیل
A	کسما	oath	قسم
A	کسارڈ	butcher	قصالی
A	کسٹر	fault	قصور
A	کسْبَا	a village	قصبه
A	کسْرَت	abundance	کثرت
A	کسَب	trade, prostitution	کسب
A	کسَبَو	prostitute	کسبی
A	کاھکاھا	a loud laugh	تحقیقہ
A	کاھت سالو	famine	قطع سالی
A	کاھوا	coffee	قہوة
A	کاھر	indignation	قهر
P	کاگز	paper	کاغذ
A	کاچی	a judge	قاضی

A	कलन्दर	a monk, who deserts the world	تلندر
P	काकुल	lock	کاکل
A	कातिब	a writer	کاتب
A	कानून	law	قانون
P	काननगो	an officer conversant with land tenures etc.	تازنگر
A	काफिया	rhyme	قافية
A	काफिर	infidele	کافر
A	काफिला	a caravan	قابلہ
A	काफो	sufficient	كافی
A	काफूर	camphor	کافور
A	काबिल	fit	قابل
P	काबुक	a dovecot	کابک
T	काबू	power, command	قبو
P	कामयाब	successful	کامیاب
A	कामिल	perfect	کامل
A	कायदा	rule	قاعدہ
A	कायम	standing	قائم
A	कायम मुकाम	officiating, representative	قائم مقام
P	कार	business	کار
P	कारचोब	embroidery	کارچرب
P	कारवाँ	a caravan	کاروان
P	कारीगर	a workman, a manufacturer	کاریگر
A	कारूरा	urine sent to physicians	قاریرا

P	کاروبار	business	کار و بار
A	کالیب	body	قالب
P	کالون	a carpet	قالین
P	کاشت, کاشتکارو	cultivation	کاشت - کاشتکاری
A	کاھل	slow	کامل
A	کیتاب	a book	کتاب
A	کیفایت	economy	کفایت
P	کینارا	border, side	کنارا
P	کی	that	کہ
P	کیشٹی	a ship, a boat	کشتی
A	کیرایہ	hire, rent	کرایہ
A	کیلہ	fort	قلع
P	کیلک	a pen, a reed	کلک
A	کیلّت	want	قلت
A	کیلسٹ	instalment	قسط
A	کیم	kind	قسم
A	کیسمات	fate, fortune, share	قسمت
A	کیسٹا	a story	قصہ
P	کیشمیش	raisin	کشمش
P	کیونا	malice	کینہ
A	کیومات	value, price	قیمت
A	کوڈورت, کوڈورت	foulness	کدررت
P	کوڈت	power	قدرت
P	کوڑ	blunt	کند
A	کوڑ	infidelity	کفر

A	कुफ़्ر	a lock	قفل
P	कुम्हक	aid	کمک
A	कुर्क	confiscation	قرق
P	कुर्ता	a kind of shirt	کرتا
A	कुर्बान, कुर्बानी	sacrifice	قربان - قربانی
A	कुर्सी	a chair	کرسی
A	कुल	all	کل
A	कुलफौ	a mould for jellies etc.	قلفی
A	कुलाबा	hinge	قلابہ
P	कुखाह	a cap (of a hawk)	کلاہ
P	कुलि	entire, much	کلی
T	कुल्लौ	a labourer	قلی
P	कूच	departure, march	کوچ
P	कै	vomitting	قے
A	कैद	imprisonment	قید
P	कैफियत	a statement, an explanation, a remark	کیفیت
T	कैंचौ	scissors	قینچی
P	कोतवाल	chief of the city police	درتوال
P	कोताह	short	کوتاه
P	कोर्निश	salutation	کورنش
P	कोशिश	endeavour	کوشش
P	कोह	mountain	کوہ
P	कौदन	dull	کودن
A	कौم	a nation	قوم

A	खौल	a word	قول
P	खजानचौ	treasurer	خزانچی
P	खजाना	treasury	خزانہ
A	खत	a letter, beard	خط
A	खतना	circumcision	ختنه
A	खतम	end	ختم
A	खतरा	danger	خطرہ
A	खता	fault, guilt	خطا
A	खन्दक	a ditch	خندق
A	खफकान	a disease of the heart, mad	خفقان
P	खफा	angry	خفا
A	खफौफ़	petty	خفیف
A	खबर	news	خبر
A	खबीस	wicked	خبیث
A	खब्त	insanity	خطب
A	खम	crooked	خم
P	खमोर	leaven	خمیر
A	खयानत	treachery, misappropriation	خیانت
A	खयाल	thought, consideration	خيال
A	ख्याली	imaginery	خيالي
P	खरगोश	a hare	خرگوش
P	खरबूजा	musk-melon	خربوزہ
A	खराब	bad	خراب
A	खराबा	ruin	خرابہ

A	खराबी	trouble	خرابی
A	खरीता	a letter bag	خربطة
P	खरीद	purchase	خرید
P	खरीदार	buyer	خریدار
A	खरोफ	autumn	خریف
P	खर्च	expense	خرچ
P	खर्चा	expense	خرچہ
P	खर्ची	wages of halotry	خرچی
A	खलक, खल्क	creation	خلق
A	खल्कत	people	خلقت
A	खलल	injury	خلل
A	खलास	discharge	خلاص
A	खलासी	exemption, a sailor, a coolie discharging load from ship	خلاصی
A	खलीता	a pocket, a small bag	خلیطہ
A	खलीफा	a tailor, a sovereign	خلیفہ
A	खवास	personal attendant	خواص
A	खसम	an enemy, husband	خصم
A	खसौ	a castrated animal, a goat, a eunuch	خصی
A	खसौस	miser	حسیس
A	खस्ता	broken, crisp	خستہ
P	खाक	dust	خاک
P	खाका	an outline	خاکہ

P	खाकी	dusty	خاکی
A	खातिर	will, sake	خاطر
AP	खातिर जमा	assurance	خطاطر جمیع
A	खात्मा	end	خاتمه
P	खानगौ	private, a prostitute	خانگی
P	खानसामाँ	a butler	خانسلمان
P	खाना	a house	خانہ
P	खान्दान	family, race	خاندان
P	खाम	raw	خام
P	खामोश	quiet, silent	خاموش
	खामोशی	quietness, silence	خاموشی
P	खाया	testicles	خایہ
P	खार	thorn	خار
A	खारिज	excluded	خارج
P	खारिग	itch	خارش
A	खाला	mother's sister	خالا
A	खालिस	pure	خالص
A	खाली	empty	خالي
P	खाविन्द	husband	خارنده
A	खास	special, particular	خاص
	खासा	fine, fine muslin (calico)	خاصہ
	खासियत	quality	خاصیت
A	खिताब	title	خطاب
A	खिदमत	service	خدمت
	खिदमतگار	a servant	خدمتگار

A	ਖਿਰਾਜ	tribute	خارج
A	ਖਿਲਤ	a robe of honour	خلعت
A	ਖਿਲਾਫ਼	opposition	خلاف
P	ਖਿਸਾਰਾ	loss	خسارة
A	ਖੌਰਾ	cucumber	خیار
A	ਖੁਤਬਾ	a public prayer for the king	خطبہ
P	ਖੁਦ	self	خود
P	ਖੁਦਾ	God	خدا
P	ਖੁਦਾਬਨਦ	master, lord	خداوند
P	ਖੁਨਕੀ	cold	خنکی
A	ਖੁਫਿਆ	secret	حفيه
P	ਖੁਮ, ਖਮ, ਖੌਂ, ਖਮਸਾਰ	granary, a large jar	خم
P	ਖੁਮਾਰੀ	drowsiness	خمار
P	ਖੁਰਾਕ	food	خوراک
A	ਖੁਰਾਫ਼ਾਤ	nonsense, trouble	خرافات
P	ਖੁੰਦ	small	خرد
P	ਖੁੰਮਾ	dale, a kind of eatable made of flour, ghee and sugar	خرما
P	ਖੁਰਮ	glad	خرم
P	ਖੁਝ	pleased, excellent	خرش
P	ਖੁਸ਼ਬੂ	fragrance	خرشبو
P	ਖੁਸ਼ੀ	pleasure	خرشی
P	ਖੁਲਕ	dry	خشک
	ਖੁਲਕੀ	dryness	خشکی

	<b>खूश्को राह</b>	travelling by land	خیکی را
P	<b>खून</b>	blood	خرن
P	<b>खूब</b>	good	خرب
P	<b>खूबानी</b>	a dried apricot	خریانی
A	<b>खेमा</b>	tent	خیمه
A	<b>खैर</b>	good	خير
	<b>खैरात</b>	alms	خیرات
A	<b>खैरियत</b>	welfare	خیریت
	<b>खोगीर</b>	a pad or a saddle, a cant term for a turban	خرگیر
P	<b>खोजा</b>	a eunuch	خرجه
A	<b>खौफ</b>	fear	خرف
P	<b>ख्वाजा</b>	a merchant	خراجہ
P	<b>ख्वाब</b>	dream	خواب
P	<b>ख्वाह</b>	either, whether	خواه
	<b>ख्वाहमख्वाह</b>	perforce	خواه مختواه
P	<b>गज</b>	yard	گز
P	<b>गजक</b>	relish	گزی
A	<b>गजब</b>	anger	غضب
A	<b>गजल</b>	an ode	غزل
P	<b>गजौ</b>	a thin coarse cloth	گذی
A	<b>गदर</b>	riot, rebellion	غدر
A	<b>गनौ</b>	wealthy	غذی
A	<b>गनौम</b>	an enemy	غذیم
A	<b>गनौमत</b>	plenty, abundance	غذیمت

P	गन्दगी	stink, stench	گندگی
P	गन्दा	stinky, filthy	گندہ
P	गप	gossip	کپ
A	गफलत	negligence	[غفلت]
A	गबन	deciet, misappropriation of mony	غبن
A	गम	grief	غم
A	गमजा	wink, an amorous glance	غمزة
P	गर	if	گر
A	गरज	wish, selfishness	غرض
	गरजवन्द, गरजू	selfish	غرضمند
P	गरारा	a gargle	غواڑا
A	गरोब-गुरबा	poor	غريب غربا
A	गरूर	pride	غزر
A	गर्क	drowning	غرق
P	गर्दे	dust	گردہ
P	गर्दन	the neck	گردن
	गर्दनौ	horse clothing, turning out by the neck	گردنی
P	गर्म	warm, hot	گرم
A	गलत	wrong, false	غلط
A	गलती	wrong, error	غلطي
A	गलबा	turmoil; mastery	غلبه
A	गलोज	dirty, filthy, offensive	غلظی
A	गङ्गा	grain	غله

P	गङ्गा	a flock	گلہ
P	गवारा	agreeable	کوڑا
P	गवाहो	evidence	کواہی
P	गश्श	a faint	غش
P	गङ्गा	round	کشت
A	गाजी	a hero, a conqueror	غازی
A	गाफिल	negligent	غافل
A	गायब	absent	غایب
A	गारत	plunder, ruined	غارت
A	गालिब	victorious	غالب
P	गाह	place	گاہ
P	गिजा	food	غذا
P	गिरफ्तारी	arrest	کرفتاری
P	गिरवी	pledged	کریں
P	गिरह	a knot	کمرہ
P	गिरौ	pawn	کرو
P	गिर्द	around	کردہ
P	गिर्दा	a round pillow	کردا
P	गिला	complaint	کللہ
A	गिलाफ	a case, pillow case	غلاف
P	गुजर	passing	گذر
P	गुजार	executing, paying	کزار
P	गुजारा, गुदारा	livelihood	گزارہ
P	गुजारिश	request	کذارش
A	गुनहगार	a sinner	کھنکار

P	गुनाह	fault, sin	گناہ
P	गुफ्तगू	conversation	گفتگو
A	गुबार	dust	غبار
A	गुब्बारा	baloon	غمبڑا
P	गुम	lost, missing	کم
P	गुमान	opinion, suspicion, pride	گمان
P	गुमाश्ता	an agent	کماشٹہ
P	गुम्बज	dome	کمبد
P	गुल	a rose	کل
P	गुल	noise	غل
P	गुलनार	a garden of the pomegranate, a kind of dye	کلنار
P	गुलश्न	a rose garden	کلشن
P	गुलाब	a rose	کلاب
P	गुर्दा	kidney	گرڈہ
A	गुलाम	a slave	غلام
A	गुलामी	slavery	غلامی
P	गुलूबन्द	an ornament of the neck, a muffler	گلوبند
P	गुज्जा	a pelect	غله
A	गुज्ज	bathing	غسل
P	गुस्ताख	audacious	کھستاخ
P	गुस्ताखौ	audacity	کھستاخی
A	गुस्ता	anger	غضہ
A	गैर	other, bad, foreigner	غیر

P	गोर	tomb	گور
P	गोरखर	a zebra	گردرخ
P	गोलक, गुलक	a closed box	غولک
P	गोश	the ear	گوش
P	गोश्मालौ	boxing of the ear	گوشمالی
P	गोशानशीन	a hermit	گوشہ نشین
P	गोश्त	meat	گشت
A	गौगा	hubbub, clamour	غوغا
A.	गौर	reflection	غور
P	गौहर	a pearl, a gem	کوهر
P	गंज	a heap, treasure	گنج
P	गंजीफा	a kind of cards	گنجیفہ
P	गंजाइश	capacity, room	گنجائش
T	चकमक, चकमाक	a flint	چقماق
P	चख	discord	چخ
P	चन्द	some	چند
P	चन्दा	subscription, contribution	چندہ
T	चपकलश	row, noise	چپقلش
P	चपरास	the badge of a peon	چپراس
-	चपरासो	a peon, an orderly	چپراسی
P	चमचा	a ladle	چمچہ
P	चमन	a bed in a garden	چمن
P	चरागाह	pasture	چراگاہ
P	चर्ख	the sky	چرخ
P	चर्खा	a spinning wheel	چرخہ

P	चर्क्ही	a pulley	چرخی
P	चर्बी	fat	چربی
P	चश्म	the eye	چشم
P	चश्मा	spectacles	چشم
P	चस्पाँ	to affix	چسپان
P	चहर्म	fourth	چہارم
T	चाकचौबन्द	tight, smart	چاق چربند
P	चाकर	a servant	چاکر
T	चाकू	a knife	چاقو
P	चादर	a sheet	چادر
P	चापलूस	sycophant	چاپلوس
P	चापलूसी	a sycophancy	چاپلوسی
P	चावुक	a horsewhip	چابک
P	चाय	tea	چائے
P	चारदोवारी	boundary wall	چهار دیواری
P	चारा	cure, remedy	چارہ
P	चालाक	clever	چالاک
P	चाशनी	taste, relish	چاشنی
T	चिक	screen	چق
P	चिकन	embroidery	چکن
P	चिराग	a lamp	چراغ
P	चिलगोजा	a small slender nut	چلگوڑہ
P	चिलम	the part of a <i>huqqa</i> containing tobacco and the fire	چلم
T	चिलमचौ	a wash basin of brass	چلمچو

P	चौज	a thing	چیز
P	तुकन्दर	beet	چونکندر
P	तुगल	a back-biter	چغل
P	तुनाँसुनौ	discussion	چنان چندن
P	तुनांचे	accordingly	چنانچہ
P	तुख्त	tight	چست
P	चूजा	a chicken, a young boy or girl	چورہ
P	चूं	why, wherefore	چون
P	चूंकि	because	چونکہ
T	चेचक	small pox	چیچک
P	चेहरा	face	چہرہ
P	चेहलकादमौ	walking	چهل قدمی
T	चीगा	a cloak	چرغہ
P	चोब	a stick, club	چوب
P	चोबदार	a mace-bearer	چوبدار
P	चौगान	polo, hockey	چوگان
P	चौगिर्द	on all sides	چوگرد
P	चौबच्चा	a small cistern	چربچھ
P	चंग	a paper kite, a tambourine, a term in cards	چنگ
P	तुँगल	claws, fangs	چنگل
A	जाक	loss, damage	بُک
P	जख्म	a wound, sore	بِخْم
P	जगह	place	جگہ

P	जच्छा	a lying woman	زچا
A	जजीरा	an island	جزیرہ
A	जनाजा	a bier	جنازة
A	जनाब	your honour	جناب
A	जबर	strong	پر
P	जबान	the tongue	یان
A	जमा	collection	جمع
A	जमाअत	an assembly, crowd	جماعت
A	जरौب	a land measure	چربی
A	जर्राह	a surgeon	جراح
A	जलूس	procession lit. sitting	جلوس
A	जलद	quick	جلد
A	जलसा	an assembly	جلسہ
A	जवाब	reply	جواب
A	जस्ताद	an executioner	جلاد
A	जवार	near	جوار
A	जवाहिर	gems	جواہر
P	जश्न	jubilee	جشن
A	जहाज	a ship	جہاز
P	जहान	the world	جهان
A	जहालत	ignorance	جهالت
P	जा	a place	جا
P	जागौर	land given by the govt. as reward	جاگیر
P	जाजम	a cloth thrown over a carpet	جاجم

P	जादू	enchantment	جادر
P	जान	life	جان
P	जानवर	an animal	جانور
P	जानाँ	sweet-heart	جانان
P	जानिब	side	جانب
P	जामदानी	woven flowered cloth	جامداني
P	जामा	a garment	جامع
P	जाय	place	جاء
A	जायज	lawful	جاينز
P	जायदाट	an estate, property	جايداد
A	जाल	forgery	جعل
A	जाहिल	illiterate	جاہل
P	जिगर	the liver	جگر
A	जिजया	capitation tax	جزيء
A	जिन	a spirit	جن
A	जिन्स	articles, produce	جنس
A	जिला	splendour	جلال
A	जिल्द	a volume, the binding of a book	جلد
A	जिहाद	crusade	جهاد
P	जुदा	separate	جدا
A	जुनून	lunacy	جنون
A	जुमला	total, whole	جمله
A	जुमा	friday	جمعة
P	जुम्बिश	motion	جمبیش

A	जखोरा	stored, treasure	ذخیرہ
A	जज्ब	absorption	جذب
P	जनखा	a eunuch	زنگہ
P	जनाना	female, effeminate	زنانہ
A	जबा	slaughter	ذبح
A	जब्त	restraint	ضبط
A	जब्र	oppression	حبوث
A	जमानत	security	ضمانت
A	जमाना	time, an age	زمانہ
P	जमीन	land, the earth	زمیں
P	जर	gold	زر
A	जरब	a blow, a stroke, multiplication	ضرب
A	जरर	injury	ضرر
A	जरा	a little	ذریا
A	जरायत	agriculture	زراعة
A	जरिया	medium, means	ذریعہ
A	जरौब	a measuring chain	چریب
A	जरूर	necessary	ضرور
A	जर्कवर्क	glittering	زرق برق
P	जर्द	yellow	زرد
A	जवाल	decay	زوال
A	जहमत	pain, sickness	زحمت
A	जहर	poison	زهر
A	जात	nature, person, self	ذات

A	जादा, ज्यादा	more	بیادہ
A	जाफ़रान	saffron	عفران
A	जाब्ता, जाबिता	procedure	ضابطہ
A	जामिन	a surety	ضامن
A	जायका	taste, flavour	ذائقہ
A	जायद	surplus	زاید
A	जारी	current	جاری
A	जालिम	oppressor	ظالم
A	जासूस	a spy	جاسوس
A	जाहिर	evident	ظاہر
A	जिक्र	mention	ذکر
P	जिच	checkmated	زچ
A	जिद	insistence	ضد
P	जिन्दगी	life	زندگی
P	जिन्दा	alive	زندہ
A	जिना	adultery	زن
A	जिम्मा	charge, trust	ذمہ
P	जियान	injury, loss	زیان
A	जियाफत, जाफत	a feast	ضيافت
A	जियारत, जारत	pilgrimage	زيارة
P	जिरह	armour	زیر
A	जिरह	cross-examination	جرح
A	जिला	a district	ضلع
A	जिला	brightness, polish	جلاء
P	जिस्म	body	جسم

A	जिज्ञात	insult, disgrace	ذلت
P	जीन	a saddle	زین
P	जोना	stairs	زینہ
A	जुकाम	cattarrh, a cold in the head	زکام
A	जुज	besides, a division of a book consisting of eight leaves	جز
A	जुफ्त	pair	جفت
A	जुर्म	crime, fault, sin	حُرْم
	जुर्माना	fine	جرمانہ
A	जुर्रत	courage	جرات
P	जुर्रा	a male falcon	حُرَّة
T	जुर्रब	stocking	جراب
P	जुल्फ़	a lock of hair	زلف
A	जुलुम, जुल्म	oppression, tyranny	ظلم
A	जुल्माब	a purge	جلاب
T	जेब	pocket	جيوب
P	जेब	fitting, adorning	زیب
P	जेर	under, below, inferior	زیر
P	जेवर	jewelry	زیور
A	जेहन	mind, brain	ذهن
A	जैतून	olive	زیتون
A	जैल	as follows	ذیل
A	जीफ	infirmity, debility	ضعف
P	जोर	effort, emphasis	زور
P	जोश	emotion, excitement	جرش

P	जोशन	an armlet	جوشن
A	जौहर	a jewel, gem, merit	جوهر
P	जंग	rust	زنگ
P	जंजीर	a chain	زنجیر
A	ताल्क	connection	تعلق
A	तखमीना	estimate	تخمینہ
A	तखल्स	the nom-de-plume	تخلص
A	तकदीर	fate	قدریہ
A	तकरार	quarrel	کوار
A	तकरीबन्	approximately	تقریباً
A	तकرीر	speech	تقریر
A	तकसीम	division	تقسیم
A	तकسੌਰ	fault, mistake	قصیر
A	तकलीف	trouble	تكلیف
A	तकलుफ	formality	تكلف
A	तकाजा	call	تقاضا
A	तकावी	advance to cultivators	تقاری
P	तकिया	a pillow	تکیہ
A	तखफौफ	reduction	تخفیف
P	तख्त	a throne, a low table or seat	تخت
P	तख्ता	a plank	تختہ
	तख्तौ	an wooden slate	تختی
A	तजवोज	plan, judgment	تجزیز
A	तजुरबा	experiment, experience	تجربہ
A	ताष्मुल	hesitation, delay	تأمل

A	तद्वीर	plan, remedy	تدبیر
A	तनखाह	salary	تندخواہ
A	तनतना	show of authority	طنطنه
A	तनज्जुल	decline	تذلیل
	तनज्जुली	degradation	تنزلی
A	तनहा	alone	تنه
P	तना	a stern, trunk	تنہ
A	तनाजा	contention, animosity	تنازع
P	तपाक	apparent, cordiality	تپاک
P	तपिघ	heat	ٹپش
P	तपेदिक	phthisis	تپ دق
A	तफक्का	dissensiou	تفرقة
A	तफरीक	partition	تفريق
A	तफरीह	exhilaration	تفریح
A	तफसील	details	تفصیل
A	तबक	gold leaf	طبق
A	तबला	a pair of kettle drums	طبلہ
A	तबदील	change	تبديل
P	तबल	a hatchet	تبر
A	तबाह	undone	تباه
A	तबाही	ruin	تباهی
T	तमगा, तकमा	a medal	تمغہ
A	तबीअत	mind	طبعیت
A	तबीब	a physician	طیب
A	तमस्क	a bond	تمسک

A	तमा	avarice, wish	طبع
T	तमाचा	a slap	تمانچہ
A	तमादौ	period	تمادی
A	तमाम	whole, entire	تمام
A	तमाशा	a show	تماشہ
A	तमीज	distinction	تمیز
P	तम्बाँ	very wide drawers	تمبان
A	तम्बोह	rebuke	تنبیہ
T	तमंचा	a pistol	تمنچہ
P	तर	moist	تر
P	तरकश	a quiver	ترکش
P	तरकारी	vegetables	ترکاری
A	तरफ	towards	طرف
A	तरकीब	a scheme	ترتیب
A	तरक्की	progress, increase	ترقی
P	तरतोब	arrangement, classification	ترتیب
A	तरहुद	anxiety	تہذیب
P	तरमीम	amendment, modification	ترمیم
A	तरह	form, description	طرح
P	तरاج्	a balance	راز
A	तरावट	freshness, moisture	طراوت
P	तराश	cut, shape	تراش
A	तर्क	renunciation	ترک
A	तर्जुमा	translation	ترجمہ
A	तर्ज	way, manner	طریقہ

A	તर्दार	eloquent	طرار
A	तरौका	manner	طريق
P	तर्स	compassion, pity	ترس
A	तलब	pay, wish	طلب
P	तल्ख	bitter	تلخ
A	तलफ़ुज	pronunciation	تلفظ
A	तलाक	a divorce	طلاق
A	तवज्जी	the act of turning towards	تجاه
A	तवायफ	a dancing girl	طرايف
A	तवारैख	history	تاریخ
A	तवाजो	an entertainment	قرواضع
A	तवेला	a stable	طويله
A	तश्हरौف	your honour	تشريف
P	तश्हरी	a saucer	تشيري
A	तस्कौन	satisfaction	تسكين
A	तसदीक	attestation	تصديق
A	तसफिया	settlement	تصفية
A	तसब्बौ	a rosary	تسبيح
A	तसरूफ	expenses	صرف
A	तस्ली	consolation	تسلي
I'	तस्मा	a strap of leather	قسمه
A	तस्वौर	a picture	تصوير
A	तस्वُف	mysticism	تصرف
A	तस्लौم	salutation	تسليم
P	تھ	surface, ground, layer, fold	تھ

A	तहकीकात	enquiry, investigation	تحقیقات
A	तहत in मातहत	beneath, charge	تحت
A	तहरीक	an agitation, a movement	تحریک
A	तहरौ	rice cooked with turmeric, a kind of <i>khichri</i>	ٹاہری
A	तहरौर	a writing	تحریر
A	तहवौل	funds	تدریل
A	तहसौل	collection	تحصیل
	तहसौلदार	a collector of revenue	تحصیلدار
A	ताईद	support, corroboration	تأیید
A	ताजस	a peacock	طاوس
P	ताकि	so that	تاہے
A	ताकत	power	طااقت
A	ताकौद	a reminder	ذکر
A	ताज	a crown	تاج
A	ताजा	fresh	قازہ
A	ताजो	an Arabi horse	تازی
A	ताजوم	respect	تعظیم
A	तानील	a holiday	تعیطیل
A	तादाद	number	تعداد
A	ताना	taunt	طعنه
P	तास्ता	a kind of woolen cloth	تذانہ
P	ताब	power	ذاب
A	ताबूत	a bier, a representation of the mausoleum of Husain carried in procession during the Muhurram	تابوت

A	ताबे, ताबेदार	a servant, dependant	تابع
A	तामौल	execution	تعمیل
A	तायफा	a company of dancing girl	طائفہ
A	तारोख	date, history, annals	تاریخ
A	तारोफ	a defination, praise	تعريف
A	तालीम	teaching	تعلیم
P	तालिबइल्म	a student	طالب علم
P	तावान	penalty, fine	تاوان
A	तावैज	amulet	تعویز
P	ताहस	still, yet	نہم
A	तास	card	طاس
A	तासा	a kettle drum	طاسیہ
A	तासौर	effect	تأثير
A	तिजारत	trade	تجارت
A	तिब्ब	the science of medicine	طب
A	तिलस्म	magic	طلسم
P	तिला	an embrocation for impotency	طلا
P	तिलाना, तराना	melody	ترانہ
P	तोर	an arrow	تیر
P	तुक्का	an arrow without a head	تکہ
P	तुख्म	seed	تخم
P	तुनक	weak	تذک
A	तून (शहतूत)	mulberry	ترت
P	तूती	a small singing bird	طوطی
P	तुन्द	fierce	تند

T	तुकँ	a Muhammadan	ترک
A	तुर्रा	an ornamental tassel worn in the turban, to crown all	طہرہ
P	तुमतराक् तूमतड़ाक्	show	طمطراق
P	तुर्श	acid, sour	ترش
A	तूफान्	storm	طرفان
P	तुश्यी	sourness	ترشی
A	तूमार	volume, a long and tedious story	طوسماں
A	तूल	length	طول
A	तूस	a sort of woolen cloth	طوس
P	तेग	a sword	تیغ
P	तेगा	a short broad scimitar	تیغا
P	तेज	sharp, pointed	تیز
A	तै	to traverse, to close	ط
A	तैनाती	appointment	تعیناتی
P	तैयार	ready, willing	تیار
A	तैश	rage	طیش
T	तोप	a cannon	ترب
A	तोफा	some choice article	تعذفہ
P	तोशक	a mattress	توشک
P	तोशा	supplies	توشہ
A	तौक	a badge of slavery	طوق
A	तौजी	rent roll	توزیع
A	तौफीक	power, resources	وُفیق،

P	<b>तौबा, तोबा</b>	repentense	توبہ
A	<b>तौर</b>	conduct, manner	طور
A	<b>तौहीन</b>	insult	توهین
P	<b>तंग</b>	straightened, tight, a bag	تنگ
A	<b>दखल</b>	possession, efficiency, interference	دخل
P	<b>दगदगा</b>	mental, disturbance	دغدغہ
P	<b>दगा</b>	deception, treachery	دغا
P	<b>दफ, ढफ</b>	a large flat drum	ڈف
A	<b>दफन</b>	burial, interment	دفن
A	<b>दफा</b>	section, time, turn, class	دفعہ
A	<b>दफ्तर</b>	register roll, office, an official report	دفتر
P	<b>दम</b>	breath, life	دم
A	<b>दमदमा</b>	a mound, raised battery	ڈمڈمہ
P	<b>दमा</b>	asthma	ڈمہ
P	<b>दमामा</b>	a large kettledrum	ڈمامہ
P	<b>दरमिमान</b>	in the midst	درمیان
P	<b>दरवेश</b>	a beggar	دردش
P	<b>दर</b>	a door, at, in, into	در
P	<b>दरक</b>	interpose	درک
P	<b>दरख़</b>	a tree	درخت
P	<b>दरखास्त</b>	a petition	درخواست
A	<b>दर्ज</b>	registration	درج
A	<b>दर्जा</b>	grade, division, class, dignity	درجہ

P	दजे	split, breach	درز
P	दरकार	necessary, wanting	درکار
P	दरगाह	a royal court, a Muhammadan shrine	درگاه
P	दरया	a river	دریا
P	दरयाफ़	enquiry	دریافت
P	दरेग	disinclination	دریغ
P	दरेज	printed muslin	دریز
P	दरवाज़ा	a door	در درازه
P	दरिद्दा	ravenour	درندہ
P	दरेग	false	دروغ
P	दर्दा	a valley	دردہ
A	टलौल	an argument, reason, proof	دلیل
P	दस्त	hand, purge	دست
A	दवा	a medicine	دوا
P	दस्तक	judicial writ	دستک
A	दवात	an inkstand	دراط
P	दस्तखत	hand writing, signature	دستخت
P	दस्तरख्वान	a table cloth	دسترخوان
P	दस्ता	a quire of paper, a colum of soldiers	مسنون
P	दस्तूर	a common practice	دستور
P	दहशत	fear	دهشت
P	दहाना	the mouth of a river	دهانہ
A	दहेज, दावज	dowery	دھیز

A	داخیل	arriving, entering	دخل
P	داغ	a spot, speck	DAG
P	داد	praise	داد
P	دانہ	wise, sage	دانہ
P	دام	a net, snare	دام
P	دامن	the skirt of a garment	دامن
A	دار	having, habitation	دار
P	دارہ	wine	دارہ
A	دافت	a feast	دعوت
P	داسوا	a claim	دعوه
A	دیک	worried, chronic fever	دق
P	دیماغ	brain, intellect	دماغ
A	دیرہم	a silver coin	درهم
P	دل	heart, mind	دل
P	دلیر	brave	دلیر
P	دیگر	other	دگر
A	دین	faith	دين
P	دیوار	sight	ديوار
P	دیوان	a royal court, prime-minister, a book of poems	ديوان
P	دیوانا	mad	ديوانه
P	دیوار	a wall	ديوار
A	دعا	blessing, invocation	دعا
P	دنیا	the world	دنيا
A	دُل دُل	Muhammad's mule which he gave to his son-in-law Ali	دل دل

P	दुश्मन	an enemy	دشمن
P	दुश्वार	difficult	دشوار
A	दूकान	a shop	درگان
P	देग, डेग	a caldron	دیغ
P	देहात pl. of देह	villages, country	دیہات
P	दोगला	cross bred	نرغلہ
P	दोज	one who sews, as जरदोज	نرز
P	दोजख	hell	درزخ
P	दोयम	second	درم
P	दोस्त	a friend	درست
A	दौर	circuit, circulation	در
	दौरा	tour, sessions	درہ
A	दौरान	turning round	دران
A	दौलत	riches, fortune	درلت
P	दंग	astonished	ذنگ
A	नक्श	an impression, drawing	نقش
A	नक्षा	a map, a plan, a return	نقشه
A	नकद, नगद	prompt, ready	نقد
A	नकाब	a veil	نقاب
P	नकब	a mine under a wall, to break into	نقب
A	नकीब	a herald	نقیب
A	नकल	copy, acting	نقل
A	नक्काश	a painter, a draftsman	نقاش
A	नक्कारा, नगड़ा	a kettledrum	نقہ،

A	नक्काल	an actor, an immitator	نقال
A	नखाशी, नखासी	drawing, painting	نقاشی
P	नख	a kind of thread used for kite-flying	نخ
P	नखरा	pretence, coquetry	نخرة
P	नखास	a horse-market	نخاص
A	नगोना	a precious stone	نگینہ
A	नजदीक	near	نزدیک
A	नजर	sight, supervision, present, offering	نظر
A	नजला	a catarrh	نزلہ
A	नजाकत	softness, delicacy	نزاكت
A	नजारा	sight,	نظارہ
A	नजिस	being dirty	نجس
A	नजीर	a precedent	نظیر
A	नजूम	astrology	نجوم
	नजूमो	astrologer	نجومی
A	नजूल	government land, escheated land	نزل
A	नतीजा	conclusion, effect	نتیجہ
P	नदारद	wanting, blank	ندارد
A	नफर	one hand, a servant	نفر
A	नफरत	disgust	نفرت
	नफरते	daily wages	نفری
A	नफा	profit	نفع

P	नफौरी	a trumpet	نفیری
A	नफौس	choice, refined	نفیس
A	नञ्ज	the pulse	نبض
P	नम	moist	نم
P	नमक	salt	نمک
P	नमदा	felt	نمده
P	नमाज	prayer	زماز
A	नमिश, निमिस	a syllabub, whipt cream	نمیش
P	नमूना	a pattern, a model	نمونہ
P	नरो	sheepskin	نروی
P	नर्द	a peice in <i>chausar</i> , a counter	نرہ
P	नर्म	soft, easy	نرم
P	नवाज	cherishing	نواز
A	नवाब	a governor, a lord	نواب
P	नवैस	writer	نویس
A	नशा	an intoxicating liquor	نشا
P	नशीन (तख्त)	sitting, sitter	نشین
P	नश्तर	a lancet	نشتر
A	नसल	stock, race, family	نسل
A	नसौब	fate, lot	نصیب
A	नसौहत	counsel, chastisement	نصیحت
A	नहर	a canal	نہر
A	नहारौ	breakfast	نہاری
A	नहङ्स	inauspicious	نحس
P	नाक	full	نای

A	नाकिस	defective, unsound	ناقص
P	नाखुदा	the captain of a ship, a sect of Muhammadan merchants	ناخدا
P	नाखून	finger or toe nails	ناخن
P	नागहानी	accidental	ناگہانی
F	नागा	absence	نافہ
P	नाज	coquetry, foundling, whims	ناز
A	नाजिम	an administrator, a governor	ناظم
A	नाजिर	a supervisor	ناظر
A	नानबाई	a baker	نان بائی
P	नाबदान	a drain, gutter	نابدان
P	नामा	a letter, a deed	نامہ
A	नामोस्ती	dishonour, disgrace	ناموسی
A	नायब	a deputy, a delegate	نایب
A	नारा	a cry, shout, slogan	نعرة
A	नाल	a horse-shoe nail	نعل
P	नालिश	a suit	نالش
P	नाशपाती	a pear	ذاشپاتی
P	नाश्ता	breakfast, a repast	ناغتہ
A	नास्तर	an ulcer	ناسور
A	निकाह	a legal marriage	نكاح
P	निगरानी	supervision, watchfulness	نگرانی
P	निगाह	a look, attention, considera- tion	نگاہ
A	निजात	salvation	نجات

A	<b>निजामत</b>	administration, a supreme court of criminal justice	نظامت
A	<b>निफाक</b>	difference	نفاق
P	<b>नियाज</b>	an offering, supplication	نیاز
A	<b>नियत</b>	intent	نیت
A	<b>नियामत, नामत</b>	a blessing	نعمت
P	<b>निर्ख</b>	market rate, current price	نرخ
P	<b>निवाला, नेवाला</b>	a monthful	فوالہ
PA	<b>निशाखातिर</b>	satisfaction	نشاخاطر
A	<b>निशान</b>	a mark, impression, signal	نشان
A	<b>निस्बत</b>	analogy, ratio, proportion	نسبت
A	<b>निस्फ</b>	half	نصف
P	<b>निहाल</b>	pleased, happy	نہال
P	<b>नैम</b>	half	نیم
A	<b>नुक्ता</b>	a point, dot	نقطہ
A	<b>नुकरा</b>	a cream coloured horse, silver	نقہ
A	<b>नुक्स</b>	defect	نقص
A	<b>नुक्सान</b>	damage, loss	نقصان
A	<b>नुतफा</b>	semen	نطفہ
P	<b>नुमाइश</b>	exhibition	نمائش
A	<b>नुसखा</b>	a recipe, prescription	نسخہ
A	<b>नूर</b>	splendour, beard	نور
P	<b>नेक</b>	good, virtuous	نیک
P	<b>नेचा</b>	a huqqa-tube	نیچہ
P	<b>नेजा</b>	a lance	نیزہ

P	نےفا	the part of the drawers through which the string runs	یغہ
P	نے	a reed, the pipe of a huqqa	نے
P	نیک	point, tip, a nib	نیک
A	نیش	a drinker	نیش
P	نوسادر	sal ammoniac	نوسادر
P	نیکار	a servant	نیکر
A	نیابت	turn, state, plight	نیابت
P	پرخ	difficulty, trouble	پرخ
P	پجاشا	a brick-kiln	پزارہ
P	پتیلہ	a wide-mouthed cauldron	پتیلا
P	پنہا	the width of cloth	پنا
P	پناہ	refuge	پناہ
P	پنیر	cheese	پنیر
P	پر	feather, plume	پر
P	پرکار	a pair of compasses	پرکار
P	پرکالہ	a spark	پرکالہ
P	پرچا	a scrap, fragment	پرچا
P	پردہ	a screen, curtain	پردہ
P	پرور	a protector, patron	پرور
P	پرવا, پرવاہ	care, anxiety, desire	پررا
P	پرمانا	license, passport, permit	پرمانہ
P	پرمانگی	permission	پرمانگی
P	پرہنڈ	abstinence	پرہنڈ

P	परागन्दा	scattered, distracted	پرگنڈہ
P	परिन्दा	the feathered race	پرنڈہ
P	परिस्तान	fairy land	پرستان
P	परौ	fairy	پری
P	परेशान	perplexed	پریشان
P	पलक	eyelids	پلک
P	पलौद, पलौत	unclean, impure	پلید
P	पश्म	wool	پشم
P	पश्मोना	woolen cloth	پشمینڈہ
P	पस	so, behind, finally	پس
P	पसन्द	approval, acceptance	پسند
P	पसोपेश	hesitation	پس و پیش
P	पस्त	low, mean	پست
P	पहलवान	a wrestler	پہلوان
P	पहलू	a side, wing	پہلو
P	पा	the foot	پا
P	पाक	pure, holy	پاک
P	पाकदामन	chaste, modest	پاکدامن
P	पाजामा or पायजामा	trousers	پایچامہ
P	पादशाह	a king	پادشاہ
P	पापियादा, पायपियादा	a foot man, a peon	پاپیادہ
P	पापोश	a slipper, shoe	پاپوش
P	पामाल	trodden under foot	پایمال

P	<b>पायखाना</b>	privy, latrine	پایخانہ
P	<b>पायतख्त</b>	the capital, the royal residence	پاے تخت
P	<b>पायताबा</b>	socks	پایتابع
P	<b>पायदार</b>	durable	پایدار
P	<b>पाया</b>	the leg, foot, foundation	پایہ
P	<b>पास</b>	partiality, respect, favor	پاس
P	<b>पासबान</b>	a watchman (used for a keep)	پاسبان
P	<b>पियाज़</b>	an onion	پیاز
P	<b>पियादा</b>	a peon, a footman, a pawn at chess	پیادہ
P	<b>पियाला</b>	a cup	پیالہ
P	<b>पिलपिल</b>	pipper	پل پل
P	<b>पिस्ता</b>	a pistachis nut	پستہ
P	<b>पौर</b>	a holyman	پیر
P	<b>पौलपाया</b>	elephantiasis	پیل پایا
P	<b>पौलपर्व</b>		
P	<b>पौला</b>	elephant, the bishop in chess	پیله
P	<b>मुख्ता</b>	ripe, strong	پختہ
P	<b>मुर्जा</b>	a scrap	پرڑہ
P	<b>मुल</b>	a bridge	پل
P	<b>मुश्त, मुस्त</b>	back, generation	پشت
P	<b>मुश्ता</b>	bulwark	نشتہ

P	पुश्तक	kicking out with the hind legs	پشتک
P	पेच	entanglement, tactics, duplicity, any trick in wrestling, a screw	پیچ
P	पेवन्द	a patch	پیوند
P	पेश	before	پیش
P	पेशकاظ	a dagger	پیشقبض
P	पेशकार	the reader of a court	پیشکار
P	पेशगी	advance money	پیشگی
P	पेशवा	a leader, the primier of the Marathas	پیشرا
P	पेशवाज, पिशवाज	a gown now worn only by dancing girls	پشواز
P	पेशा	profession	پیشه
P	पेशाब	urine	پیشاب
P	पेशी	presence, trial	پیشی
P	पैगम्बर	messenger, prophet	پیغمبر
P	पैगाम	message	پیغام
P	पेजार	a slipper	پیزار
P	पैदा	born, created	پیدا
P	पैदाइश	birth, creation	پیدائش
P	पैमाना	a measure, scale, a wine cup	پیمانہ
P	पेरवौ	observance, prosecution	پیری
P	पेरोकार	a prosecutor, manager	پیروکار

P	पोइया pl. पोइयों full gallop	پریا
P	पोच base, vile, of no value	بُچ
P	पोदीना mint	پودینہ
P	पोश covering	پوش
P	पोशाक garment, dress	پوشاک
P	पोशीदा hidden	پوشیدہ
P	पोस्त poppyhead, opium	پوست
P	पोस्ता poppyseed	پوستہ
P	पोस्ती one addicted to opium	پوستی
P	पंजा the hand with the fingers extended a claw, paw	پنجہ
P	पंजीरी a strengthening prepara- tion of five ingredients given puerperal women	پنجیری
A	फकत alone, simply	فقط
A	फकार, फुकरा a beggar	فقیر
A	फकीरी beggary	فقیری
A	फखर just pride or boast	فخر
A	फजर morning	فجر
A	फजीहत shame, disgrace	فضیحہ
A	फजूल needless, useless	فضول
A	फतवा the written verdict of the Muhammadan law officer	تاری
A	फतह victory	نیم
A	फन art, accomplishment	فرن

A	फरक, फकै	distance, defect	فرق
A	फर्ज	supposition, duty	فرض
A	फर्जी	obligatory, fictitious, a minister in chess	فرضی
P	फरफर	fluently, fast	ففر
A	फराकत	respite, freedom from care. call of nature	فراغت
P	फराख	abundant	فرارخ
A	फरीक	a party in a suit	فربق
P	फरेस्ता	charmed, enamoured	فیفتہ
A	फर्द	a unit, one	فرد
A	फर्दी	a list, catalogue	فردی
P	फरेब	fraud	فربیب
P	फरोख्त	sale	رخت
P	फर्मान	mandate, charter	فرمان
P	फर्मायश	order, requisition	فرمایش
P	फर्मायशी	made to order	فرمایشی
P	फर्याद	a complaint	فریاد
A	फर्श	floor, ground	فرش
A	फरार	absconder	فرار
A	फर्राश	a servant who spreads the carpet and prepares the lamps etc.	فراش
P	फर्रेश	a seller	فرش
A	फलक	sky	نلک
A	फलाँ, फलाना	a certain person or thing	فلان فلانہ

P	फव्वारा, फुहारा	fountain	فوارہ
A	फसद	opening a vein	فصد
A	फसल	season, the crops	فصل
A	फसाद	brawl, ferment	فساد
A	फसादी	mischievous	فسادی
A	फसीह	elegant, polished	فصیح
A	फाका	fast, starvation	فاقة
P	फाख्ता	a dove	فاختہ
A	फाजिल	learned, abundant	نافضل
A	फातिहा	oblations and offerings to saints or dead parents	فاتحہ
P	फानूस	a glass shade	فانرس
A	फायदा	profit	نایدہ
A	फारसी	the Persian language	ذارسی
A	फारिग	disengaged	فارغ
P	फालसा	a sub-acid fruit	فالسہ
A	फालیज	paralysis	فالج
P	फाश	revealed	ناش
A	फासिला	distance	ڈصلہ
A	फाहिशा	a harlot	فاحشہ
A	फिकरा	a sentence	فقہہ
A	फिक्र, फिकिर	anxiety, care	فکر
A	फितना	calamity, mischief	فتنه
A	फितूर	defect, row	فتور
A	फिद्बी	devoted servant	فسدري

A	फिदा	devoted to	فدا
A	फिराक	anxiety, care	فراق
P	फिरिस्ता	an angel	فرشہ
A	फिर्का	a tribe, sect	فرقة
P	फिसाना	story, romance	فسانہ
A	फिहरिस्त	a list	فہرست
A	फौि	per	فی
P	फौरोजा	a turquois	فیرزہ
P	फौل	an elephant	فیل
P	फौलपा, फौलपांव	elephantisis	فیل پا
A	फुस्त	leisure	فرصت
A	फैसल, फैसला	decision, judgement	فیصلہ
P	फोता	the scrotum	فوطہ
A	फोश	obscence	فحش
A	फौज	army	فوج
A	फौजदारी	criminal	فرجاداری
A	फौत	death	فتر
A	फौरन	at once	فررأ
P	फौलाद	steel	فولاد
P	ब	by, with, in, to	ب
P	बकातर, बखतर	armour	بکتر
A	बकाया	remaining	بقایا
A	बकीया	remainder	بقیہ
A	बकाल	a shopkeeper	بقال
P	बखिया	stitch	بخیہ

P	बगल	armpit, side	: بغل
A	बगावत	rebellion	بغارت
P	बगीचा	a small garden	باغچہ
P	बगैर	without	بغیر
T	बच्चुका	a small bundle of cloth	بچھے
P	बजा	right	بعا
A	बजाज	a draper	بزار
P	बजुज	except	بعد
A	बत, बतक	a duck	بط - بطک
P	बद	bad, wicked, naughty	بد
A	बदतर	worse	بدتر
A	बदन	body	بدن
A	बदल	change	بدل
P	बदी	badness, wickedness, mischeevousness	بسی
PA	बदौलत	by means of	بدرلت
P	बन्द	a belt, captivity, a knot	بند
P	बन्दगी	salutation, homage, thanks	بندگی
P	बन्दर	a port	بندر
P	बन्दा	a servant	بندہ
P	बन्दा	a maid servant	بندی
T	बन्दूक	a musket	بندرق
P	बन्दोबस्त	management	بندوبست
P	बबर	a lion	ببر
P	बमूजिब	according to	بمرجع

:A	बय	selling	بیع
AP	बयनामा	a sale-deed	بیع نامہ
P	बयान	explanation	بیان
A	बयाना	earnest money	بیعانہ
P	बराबर	equal	برابر
P	बरामदा	a verandah	برامدہ
P	बराय	by reason of	برے
P	बरी	free, acquitted	بری
P	बकँत	blessing	برکت
P	बर्फ	ice	برف
P	बर्बाद	ruined	برباد
P	बल्कि	moreover	بلکہ
A	बलगम	phlegm	بلغم
A	बस्ता	calamity	بلا
A	बवासौर	the piles	براسیر
P	बशतेंकि	provided that	بشرطیکہ
P	बस	enough	بس
P	बस्ता	a bundle of papers or books	بستہ
AP	बहरहाल	by all means, in any case	بھر حال
A	बहस	discussion, argument,	بحث
		contention	
P	बहादुर	brave	بھادر
P	बहाना	plea, pretext, pretence	بیانہ
P	बहार	spring, a fine view, exquisite	بھار
		enjoyment	

P	बहाल	restored	بعال
A	बाइस	reason	باعث
A	बाकला	a kind of bean	باقلا
A	बाकी	residue, remnant, the balance, dues	باقي
P	बाग	a garden	بانغ
A	बागो	a rebel	باغي
P	बाज	a hawk	باز
A	बाज or बाजे	some	بعض or بعض
T	बाजार	market	بازار
P	बाजौ	play	بازی
P	बाजूबन्द	a bracelet	بازربند
A	बातिल	false, cancelled	باطل
A	बाद	after	بعد
P	बादशाह	a king	باشہ
P	बादाम	an almond	بادام
P	बाफ्ता	woven, a kind of woolen or silk cloth	بانٹہ
A	बाबत	affair, on account of	بابت
P	बारगौर	a trooper who is mounted on a horse supplied by the state	بارگیر
P	बारिश	rain	پاش
P	बारीक	fine	باریک
F	बारूद	gunpowder	بارود

उ. बाला	high, on, up, foregoing	اے۔
P बालापोश	a quilt	بالاپوش
A बालिंग	an adult	بالغ
P बालिश	a pillow	بالش
P बालिश्त, विलस्त	a span	بالشت
T बावची	a cook	بارچی
P बाशिन्दा	inhabitant	باشدہ
P बाहम	together	باهم
P बांग	sound	بانگ
P बाँदी	a female slave	باندی
A बिटून	without	بدون
A बिहत	oppression, wrong, fight	بدعت
P बिरंजी	a small nail	برنجی
P विरादर	a brother	براذر
A विलफिल	for the present	بل فعل
A विला	without	بلا
P विह्वार	crystal	بلور
A विल्कुल	entirely	بلکل
A विसात	carpetting, a chess-board	بساط
P विस्तर	bed	بستر
A विस्मिज्जाह	in the name of God	بسم الله
P बौबी	a lady, husband's sister	بی بی
P बौमार	sick	بیمار
P बुखार	fever	بخار
P बलन्ति	a coward	. ۱۰۰

P	बुजुर्ग	great, venerable	بزرگ
P	बुनयाद	foundation	بنیاد
A	बुर्का	a veil	برقع
P	बुर्द	(in chess) the king, the only piece remaing on one side of the board	پردہ
P	बुरादा	saw dust	برادہ
A	बुराक	flashing, shining, white as snow	براق
P	बुलन्द	high	بلند
A	बुलबुल	a nightingale	بلبل
T	बुलाक	an ornament worn in the nose	بلاق
P	बू	smell	بو
A	बूतात or व्यतात	account of household, expense, ration	برقات
PA	बेअदब	rude, disrespectful	بے ادب
PA	बेर्इमान	unprincipled, corrupt, dishonest	بے ایمان
PA	बेर्इमानी	unscrupulousness, dishonesty	بے ایمانی
P	बेकार	worthless, unemployed, useless	بے کار
P	बेकारी	want of employment	بے کاری
P	बेगम	a lady	بیگم

P	बेगाना	stranger	بیگانہ
P	बेगार	forced labour	بیگار
P	बेचारा	helpless, destitute	بے چارہ
P	बेज़ा	out of place	بے جا
P	बेजार	angry, offended, ill	بے زار
PA	बेतरह	badly	بے طرح
P	बेतहश्शा	recklessly, furiously, headlong	بے تحاشا
P	बेताब	impatient	بے تاب
P	बेदाना	a pomegranate	بے دانہ
P	बेपौर	inexorable, having no spiritual guide, cruel	بے پیر
P	बेवाक़	paying up the arrears	بے باک
P	बेलचा	a hoe	بیلچہ
P	बेवा	a widow	بیوہ
P	बेश्म	better, superior	بیش
P	बेश्क	undoubtedly	بیشک
P	बेश्मी	excess	بیشی
PA	बेहद	unlimited	بے حد
P	बेहतर	better	بہتر
P	बेहबूदी	prosperity, welfare	بہبودی
PA	बेहाल	ruined, worn out, badly off	بے حال
P	बेछदा	stupid, nonsensical, foolish	بیهودہ
P	बोरया	a mat made of palm leaves	بریڑا

A	<b>मकतब</b>	a place for teaching, school	مكتب
A	<b>मक्टूर, मग्टूर</b>	power, capacity	مقدور
A	<b>मकबरा</b>	a mausoleum	مقبرة
A	<b>मकान</b>	a house	منزل
A	<b>मक्का</b>	Mecca in Arabia	مكة
A	<b>मक्कार</b>	artful, pretending, false	مسكار
A	<b>मक्र, मक्कर</b>	pretence	مكر
A	<b>मखमल</b>	velvet	مخمل
A	<b>मगज</b>	the brain, intellect, pride, kernel	مغز
P	<b>मगर</b>	but, except, perhaps	مگر
A	<b>मगरुर</b>	proud, arrogant	مغرور
P	<b>सजदूर, मजूर</b>	a labourer	مزدور
A	<b>मजबूत</b>	strong, fixed	مضبوط
A	<b>मजबूर</b>	compelled	مجبر
A	<b>सजसा</b>	a crowd, a place of meeting	مجمع
A	<b>मजमून</b>	subject, matter, contents	مضمن
A	<b>मजलिस</b>	an assembly	مجلس
A	<b>मजहब</b>	religious belief	مذهب
P	<b>मजा</b>	taste, pleasure, enjoyment	منزة
A	<b>मजाक</b>	wit, humour	مزاق
A	<b>मजाज</b>	competent, authority	مجاز
A	<b>मजार</b>	a tomb, shrine	مزار

A	مَجَال	power	مَحَال
A	مَتَلَب	desire, motive, purpose, design	مَطْلَب
A	مَدَد	aid, assistance	مَدَد
A	مَدَار	bases, a saint worshipped by Muhammadans	مَدَار
A	مَهْ	extension, a head of account, column	مَهْ
A	مَدْرَسَة	a place for reading, a college	مَدْرَسَة
A	مَنْجِيل	a stage, a story or floor of a house	مَنْزِل
A	مَنْجُور	sanctioned, approved, granted	مَنْظُور
A	مَنْشَا	tenor, drift	مَنْشَا
A	مَنْسَب	post, dignity	مَنْصَب
A	مَنْسُخ	abolished, cancelled	مَنْسُوخ
A	مَنْصُوبَة	intention, plan	مَنْصُوبَة
A	مَنْجَس	unlucky, black, ill-omened	مَنْجَس
A	مَنَا	prevention, refusal	مَنْع
A	مَنْوَء	semen	مَنْي
A	مَنَادِي	proclamation	مَنَادِي
A	مَنَاهِي	prohibition	مَنَاهِي
A	مَيْسَر, مَيْسَر	obtainable, procurable	مَيْسَر
P	مَرْج	death	مَرْج
A	مَرْجَ	disease, illness	مَرْض
A	مَرْجِئٌ	assent, choice	مَرْغَمٌ

A	<b>मर्त्त्वा</b>	rank, office, time	مرتبہ
A	<b>मर्त्त्वान्,</b>	a glazed jar for preserves	مرتبان
	<b>अमृतवान्</b>		
P	<b>मर्द</b>	a man, a male`	مرد
A	<b>मर्दद</b>	a rejected, an outcaste	مردود
A	<b>मर्बा (बर्बा)</b>	a fountain, a water cut from a canal	منبع
A	<b>मर्सिया</b>	an elegy, the dirje of Hasan and Husain recited at the Muharram	مرثیہ
A	<b>मरभत</b>	repairs, amendment	مرمت
A	<b>मरहला</b>	an entanglement	مرحلة
A	<b>मरहम, मलहम</b>	ointment, balm	مرهم
A	<b>मरातिब</b>	gradations of rank, flat or floor	مراطیب
A	<b>मरौज</b>	a patient	مريض
A	<b>मलाल</b>	melancholy	ملال
A	<b>मलाह</b>	a sailor	ملح
A	<b>मलाही</b>	navigation, boatfare, general abuse	ملحی
A	<b>मलका, मलिका</b>	a queen	ملکہ
A	<b>मलामत</b>	reproach, reproof	ملامت
P	<b>मलौदा</b>	pounded meal cakes mixed with butter and sugar, a fine woollen cloth	مليدا

A	मवाजी	a sum, total	مزاجی
A	मवाद	pus, matter	مودان
A	मवेशी	cattle, goats and sheep	مروشی
A	मश्क	leather for carrying water	مشک
A	मश्कत	labour	مشقت
A	मश्क	practice, exercise	مشق
A	मशविरा	consultation	مشاورہ
A	मध्यहर	noted, famous	مشہور
A	मध्याल	a torch	مشعل
A	मध्यालचो	a torch-bearer	مشعلچی
A	मसजिद	a mosque	مسجد
A	मसनद	a cushion throne	مسند
P	मस्त	intoxicated, overjoyed, in-different	مسست
A	मस्तगी	gum mastic	مصطگی
A	मसरफ	use	صرف
A	मसल	a proverb	مثال
A	मसलन	for example	مثالاً
A	मसलहत	advisability	مصلحت
A	मसला	a maxim, a proverb	مسله
A	मसाला	materials, spices	مصالح
A	मसौह	messiah, Christ	مسيح
A	मसौदा	a draft, a rough draft	مسودہ
A	महकमा	a department	مدارمہ

A	<b>महज</b>	pure, absolute, entire, mere, utterly	محض
P	<b>महताबी</b>	a fruit of the lime kind	مہتابی
A	<b>महफिल</b>	an assembly, nautch	محفل
A	<b>महल</b>	a palace	محل
A	<b>महाल</b>	real or landed state	محل
A	<b>महसूल</b>	taxes, customs, duty	محصول
A	<b>महसूس</b>	perceived, felt	محسوس
A	<b>माकूल</b>	reasonable, right, fair, aceeptable	معقول
A	<b>माजरा</b>	an event, matter	ماجراء
A	<b>माजूम</b>	an intoxicating drug made of bhang and sugar	معجرن
P	<b>माजू-फल</b>	gall-nut	مازو
A	<b>मात</b>	defeat, checkmate	مات
A	<b>मातम</b>	mourning	ماتم
P	<b>मादा</b>	female	مادہ
A	<b>मादा</b>	matter, capacity, derivation	مادہ
P	<b>मांदा</b>	tired, fatigued, ailing	ماندہ
P	<b>मानिन्द</b>	like	مانند
A	<b>मानौ-मानि</b>	signification, meaning, that is	معنی
A	<b>माफ</b>	exempted, pardoned, excused	معاف
A	<b>माफिक</b>	like	مروفق
A	<b>माफौ</b>	pardon, a rent-free grant	معافی

A	<b>मामला</b>	dealing, negotiation, matter, concern, cause, suit	معاملہ
A	<b>मामूल</b>	a custom	معمول
A	<b>मायल</b>	inclined or leaning towards	مایل
P	<b>माया</b>	wealth	مایہ
A	<b>मायूस</b>	hopeless	مایوس
A	<b>मार्का</b>	fight, importance, re- mark	معارکہ
A	<b>मारफत</b>	through the medium of, care of	معرفت
A	<b>माल</b>	property, money, goods, revenue, prize	مال
A	<b>मालिक</b>	owner, proprietor	مالک
A	<b>मालिकियत</b>	proprietary right	مالکیت
A	<b>मालियत</b>	wealth, value	مالیت
P	<b>मालिश</b>	rubbing, polish	مالش
A	<b>माली</b>	belonging to property, financial	مالی
A	<b>मालम</b>	known, apparent	معلوم
A	<b>माश</b>	livelihood	معاش
A	<b>माशुक</b>	the beloved one, sweetheart	عشيق
P	<b>माह</b>	a month	ماہ
A	<b>मिकदार</b>	quantity	مقدار
A	<b>मिजराब</b>	the hook with which the sitar is played upon	مضراب

A	<b>मिजाज</b>	nature, temper, disposition, pride	مزاج
A	<b>मिनहा</b>	subtracted, deducted	منہ
A	<b>मिन्नत</b>	entreaty, supplication	منت
P	<b>मियान</b>	waist, scabbard, sheath	میان
P	<b>मियाना</b>	middle-sized, a kind of palanquin	میانہ
P	<b>मिया</b>	sir, husband, the title of the sons of Rajput princes in the hills, a gentleman, a school-master	میان
A	<b>मिरजा</b>	a prince, a title of the Turk	مرزا
P	<b>मिर्दहा</b>	an overseer	مردھا
A	<b>मिल्क</b>	landed property, rent-free land	ملک
A	<b>मिल्कौ</b>	landed proprietor, proprietary	ملکی
A	<b>मिल्क्यत</b>	landed or real property	ملکیت
A	<b>मिश्री</b>	an Egyptian, sugarcandy	مصری
A	<b>मिसरा</b>	a line of a verse	مصرعہ
A	<b>मिसल</b>	like, the papers or records	مثال
A	<b>मिसाल</b>	simile, analogy, an example	مثال
P	<b>मिस्री</b>	a powder made of vitroil with which women blacken their teeth	مسی

A	मौजान	total	میزان
P	मौना	the blue stone, enamel	مینا
A	मौयाद	term, period	میعاد
P	मौर	a title of Saiyads	میر
A	मौरास	hereditary estate or property, a bequest	میراث
A	मौरासो	ancestral	میرانی
A	सुअच्चिज	honoured, revered	معزز
A	सुअच्चर	perfumed, fragrant	معطر
A	सुअत्तिल	suspended, in abeyance	معطل
A	सुअल्लिम	a teacher	معلم
A	सुआइना	inspection	معائیڈہ
A	सुआवजा	consideration given, barter exchange	معارضہ
A	सुकहमा	a lawsuit	مقدمہ
A	सुकल्पित	complete	مکمل
A	सुकर्रर	fixed, appointed, certain	مقرر
A	सुकाम	place, site, a halt	مقام
A	सुकाविल	against, opposing	مقابل
A	सुकाविला	opposition, encounter	مقابلہ
A	सुकीम	residing, stationed	مقیم
A	सुखबिर	an informer	منخبر
A	सुखातिक्ष	turned, towards	متخاطب
A	सुखातिक्ष	an opponent	متخالف
A	सुखतलिफ	different	مختلف

A	मुख्तसिर	abridged	مختصر
A	मुख्तार	an authorised person	مختار
A	मुगल	a Mogul	مغل
A	मुगलानी	a Mogul woman	مغلانی
T	मुचल्का	a recognition	مچلکہ
A	मुजरा	deduction, audience, respects	مجررا
A	मुजरिम	an offender	مجرم
A	मुजाका,		
	मुजायका	consequence	مضائقہ
A	मुजिब	cause, reason	موجب
A	मुजिर	pernicious, bad	مضر
A	मूजो	hurtful, vexatious, miser	مودز ہی
A	मुतफर्कि	miscellaneous	متفرق
A	मुतबना	an adopted child	متبنی
A	मुतमव्वल	rich	متمول
A	मुतर्जिम	a translator	مترجم
A	मुतलक	absolute, entire	مطلق
A	मुतल्लिक	connected	متعلق
A	मुतवज्जह	towards, favouring	متوجہ
A	मुतवातिर	successively	متواتر
A	मुतवाली	a trustee of a Muhamma- dan endowment	متولی
A	मुक्तफिक	united	متفق
A	मुक्तसिल	adjacent	متصل

A	<b>सुताबिक</b>	like	مطابق
A	<b>सुताह</b>	a temporary marriage	متعدة
A	<b>सुदर्शन</b>	a teacher	مدرس
A	<b>सुहृत</b>	duration	مدت
A	<b>सुनका</b>	bloom, raisins	منقى
A	<b>सुनशी</b>	a writer	منشى
A	<b>सुनसिफ</b>	a just judge	منصف
A	<b>सुनाफा</b>	profit, gain	منافع
A	<b>सुनासिब</b>	proper, fit suitable	مناسب
A	<b>सुनीम, सुनीब</b>	a master, a manager of a firm	منيبل
A	<b>सुन्तजिम</b>	a manager	منتظم
A	<b>सुफलिस</b>	penniless	مفلاس
	<b>सुफलिसी</b>	poverty	مفلاسي
A	<b>सुफस्खिल</b>	detailed, the country as distinguished from the town	مفصل
A	<b>सुफौद</b>	advantageous, useful	مفید
A	<b>सुफ़, सुफत</b>	free, gratis, for nothing	مفف
A	<b>सुफ्ती</b>	a Muhammadan jurist	مفتي
A	<b>सुबतिला</b>	involved, entangled	مبتلأ
A	<b>सुबन्धिग</b>	a sum of money	مبلغ
A	<b>सुबारक</b>	blessed, fortunate	مبارك
A	<b>सुबादला</b>	barter, an exchange	مبادله
A	<b>सुबाह</b>	allowable, lawful	مباح

A	मुवाहसा	discussion	مباحثہ
A	मुमकिन	possible, practicable	ممکن
A	ममानियत, ममानियत	prohibition restriction	ممانعت
A	मुरब्बा	a square	مربع
A	मुरब्बा	preserved fruit	مریبی
A	मुरब्बी	a patron	مریبی
A	मुरोद	a disciple	مرید
P	मुर्ग	a fowl, a cock	مرغ
	मुर्गाबो	a waterfowl	مرغابی
P	मुर्दक	a rascal	مردک
P	मुर्दा	dead, infirm, a corpse	مردہ
P	मुर्दार	dead	مردار
A	मुर्शिद	a spiritual guide, a knave	مرشد
Ā	मुलजिम	accused	ملزم
A	मुल्क	a country, state, territory	ملک
A	मुलतवी	postponed, adjourned	ملتوبی
A	मुलम्भा	plated, gilt, gloss	ملمع
A	मुलाकात	a meeting, visit, carnal intercourse	ملاقات
A	मुलाजिम	a servant, an attendant	ملازم
A	मुलायम	soft, mild, gentle	ملایم
A	मुलाहिजा	inspection, regard	ملاحظہ
A	मुल्ला	a doctor, professor	ملا

P	मुश्क	musk	مشک
A	मुश्किल	hard, intricate, difficult	مشکل
P	मुश्त	fist	مشت
A	मुशाहरा	a meeting at which poets read their verses	مشاعرہ
A	मुशाहरा	salary	مشاهرہ
A	मुसद्दी	a clerk, an accountant, a guarantee broker	متصدی
A	मुसब्बर	aloes	مصبیر
A	मुसम्मात	a title prefixed to the names of women	مسماۃ
A	मुसल्लमान	a believer in Muhammad	مسلمان
A	मुसब्बर	a painter	مصور
A	मुसाफिर	a traveller	مسافر
A	मुसाहिब	an aide-de-camp, a compa- nion	مصاحب
A	मुसीबत	misfortune	مصیبہ
A	मुस्तकिल	fixed, firm	مستقل
A	मुस्तगौस	a complainant	مستغیث
A	मुस्तसना	excluded, exempt	مستثنی
A	मुस्तहक	entitled, deserving	مستحق
A	मुस्तैद	ready, able	مستعد
A	मुहताज	needy, wanting	محتاج
A	मुहब्बत	love	محبت
A	मुहर्रम	the first month of the Muhammadan year	محرم

A	मुहर्रि	a writer	محرر
A	मुहाफिज	a guardian, protector	محافظ
P	मुहार, महार	a string put through the nose of a camel to guide him	مهار
A	मुहाल	impossible	محال
A	मुहावरा	usage, idiom	محاربة
A	मुहासिल	revenue, village rents	محاصيل
A	मुहिम	an enterprise, expedition	مهم
A	मुहैया	got ready, prepared	مهیا
P	मेख	a nail	صیخ
P	मेज	a table	میز
P	मेजबान	a host	میزبان
P	मेवा	fruits	میوه
A	मेहतर	a head or chief, an honorific title of sweepers	
A	मेहनत	labour, athletic exercise	محنت
P	मेहमान	a guest	مهمان
P	मेहर	kindness	مرحوم
P	मेहरबान	kind, gracious	مهرجان
P	मेहरबानी	kindness	مهرجانی
A	मेहराब	an arch	محراب
P	मै	wine	مع
P	मेदा	flour, meal	میدہ
P	मैदान	a plain, a battle	میدان

A	मोअک्ल, सुवक्ल	a client	مکل
P	मोजा	a stocking	مرزہ
A	मोतबिर, मातबर	reliable	معتبر
A	मोतदिल, माहिल	temperate, mild	معتدل
P	मोम	wax, bees-wax	موم
A	मोमिन	a Musalman weaver, an orthodox Musalman	مومن
P	मोमियाई, मिमियाई	a mummy, a medicine	موسیائی
P	मोर्चा	rust, an entrenchment	مورچہ
A	मोहतमिम	a superintendent, a manager	مہتمم
P	मोहर	a seal, a gold coin	مرسم
P	मोहरा	a chessman, shell	مراہر
A	मोहल्त	respite, time, adjournment, cessation	مہلت
A	मौका	locality, place, opportunity, proper time	موقع
A	मौकूफ	dismissed, ceased	موقوف
A	मौज	a wave, emotion	موج
A	मौजा	a parcel or parcels of land	موضع
A	मौजूद	present, at hand, ready	موجود
A	मौजूँ	well-balanced, appropriate	مرزن
A	मौत	death	موت

A	<b>مُرثی</b>	hereditary	مورثی
A	<b>مُلود</b>	celebration of the anniversary of Muham-	مولود
		mad's birth	
A	<b>مُلا</b>	God, lord	مولا
A	<b>مُلانا</b>	a learned person	
A	<b>مُسمی</b>	season, time	موسم
P	<b>یک</b>	only	یک
P	<b>یک رخی</b>	one-sided	یک رخی
P	<b>یک بیک</b>	{ all at once	یک بیک
	<b>یک بارگی</b>		یک بارگی
P	<b>یک سان</b>	regular, plain, level	
P	<b>یقین</b>	belief, confidence	یقین
P	<b>یخنی</b>	broth, soup	یخنی
A	<b>یتیم</b>	an orphan	یتیم
A	<b>یاقوت</b>	a ruby	یاقوت
P	<b>یا</b>	or	یا
A	<b>یا</b>	O ! ho !	یا
P	<b>یا جوز ماجرز</b>	Gog and Magog ; a couple of bad characters	یا جوز ماجرز
P	<b>یاد</b>	recollection, rememberance	یاد
A	<b>یعنی</b>	namely, i.e., to wit	یعنی
P	<b>یافت</b>	income, emoluments	یافت

P	<b>यार</b>	a friend, a companion comrade, mistress	یار
P	<b>यारी</b>	friendship	یاری
T	<b>यूनानी</b>	Greek, Grecian	یونانی
A	<b>रईस</b>	a nobleman, a gentleman	رئیس
A	<b>रक्बा</b>	an area	رقبہ
A	<b>रकम</b>	a mark, amount, sum, total	رقم
A	<b>रकाब</b>	a stirrup	رکاب
A	<b>रकाबी</b>	a dish, a plate, a saucer	رکابی
P	<b>रग</b>	a vein, an artery	رگ
A	<b>रजा</b>	consent, will, pleasure,	رضاء
P	<b>रजाई</b>	a quilt	رضائی
A	<b>रजाय</b>	fosterage, order	رضاع
A	<b>रजोल</b>	a vagabond, villain, an impudent person	رذیل
A	<b>रद, रह</b>	refutation, vomit, can- celled	رد
	<b>रही</b>	rejected, waste, waste-paper	ردی
A	<b>रफा</b>	settlement	رفع
A	<b>रफ</b>	a darn	خرو
A	<b>रफगर</b>	a darner especially of shawls	فرگر
A	<b>रबत</b>	intercourse, practice, dexter- ity	بط

P	रक्ता रक्ता	by and by, in due course	رفته رفته
P	रफ्तार	pace, walk	رفتار
A	रमजान	the month of Muharram when Musalmans do not eat and drink bet- ween sunrise and sun- set	رمضان
A	रमल	foretelling by throwing dice	عمل
A	रमूज	inuendos, winks	مروز
A	रम्भाल	a fortune-teller	رمال
P	रवना	a passport	رننہ
P	रवा	allowable, current	راج
P	रवाँ	current	بل
P	रवाना	despatch	رانہ
P	रवानगौ	setting out, embarkation	روانگی
P	रविश, दौस	a footpath in a garden	روش
P	रसद	imports, rations, share, commissariat supplies for an army	سید
P	रसाई	entrance, audience, penetration	سائبی
P	रसोद	an acknowledgment, a receipt	سید
A	रस्म	order, custom, usage	سم

P	रसा	causing to arrive, bearing	رسان
A	रस्त्व	firmness, access, reach influence	سرخ
A	रस्तूल	a messenger from God	رسول
A	रस्तम	fees, duty	رسم
A	रहन	a mortgage	رهن
P	रहनुमा	a leader, guide	رهنما
A	रहम	mercy	رحم
A	राजौ	satisfied, agreed	راضی
A	राजीनामा	a deed of agreement or نامہ	راضی نامہ
A	रातिब	daily allowance of food, rations	راتب
P	रान	the thigh	ران
A	राय	an opinion, advice	رائے
P	रायगा	in-effectual	رائیگاں
P	रस्तम	one of the twelve champions of Persia, a brave man, a hero	رستم
A	रायज	fashionable, common	ایج
A	रास	reins	راس
P	रास्त	right	راست
P	रास्ता	a way	راستہ
P	राह	road, way	راہ
P	राह राह	reasonably, properly	راہ راہ

P	रियायत	favour, partiality, remission, abatement	عایت
A	रियाया	the peasantry, subjects, tenants	رعايا
A	रियासत	high-mindedness, nobility, state	ریاست
A	रियाह	wind in the stomach	رباح
A	रवाज	custom, usage	رداج
A	रिश्वत	a bribe	رشوت
P	रिश्ता	relation, connection, affinity	روشہ
A	रिपाला	a treatise, pamphlet, magazine, cavalry	رسالہ
P	रिहा	free, at liberty	رہا
P	रिहाई	discharge, acquittal	رهائی
A	रुक्का	a letter, a chit, a note	رقعہ
P	रुख	face, aspect, the castle (in chess)	رخ
A	रुखसत	leave	رخصت
A	रुखसतौ	on leave	رخصتی
A	रुज	turning towards, reference, lay before	رجوع
A	रुतबा	honour, distinction	رتبہ
P	रुणदाद	a statement, proceeding, record	روزیداد

P	रू	face, cause, reason	"
P	रुमाल	a handkerchief	رُمَال
A	रुमी	a Turk	رُومي
P	रुबरु	face to face	رُزْبُر
P	रुदकार	a judicial act or proceeding	رُدکار
A	रुह	soul, spirit	"
P	रेखता	strong, a metre, the Hindustani language	ریختہ
P	रेगिस्तान	desert	گیستان
P	रेजगी	pouring, dropping, small change, a bit, piece	ریزگی
P	रेजा	children employed in masonry work	پڑا
P	रेवन्द चौनो	rhubarb	ریوند چینی
P	रेशम	silk	پشم
P	रेशमो	silken	پیشمی
A	रेशा	a tremour, the shaking pulsy	رعشہ
A	रैयत	the subject of a state, a tenant	عیت
P	रोज	a day, daily wages	
P	रोजा	fast, fasting, a fast day	
P	रोशनो	light, eyesight	رُشنی

P	रौगन	grease, oil, butter, varnish, polish	رugen
A	रौजा	a mausoleum, a shrine	رضه
P	रौशन	bright, clear, plain	رشن
P	रौशनाई	ink	رسنائی
P	रंगरेज	a dyer	رنگ ریز
P	रंज	sorrow, grief, affliction	رنج
P	रंजिश	unpleasantness	رنجش
P	रंदा	a carpenter's plane	رندہ
A	लकब	a surname, a title	قب
A	लकवा	distortion of the face, paralysis	لکو
A	लकलका	the cry of a stork	لقلقه
A	लक्षा	face, the fantail pigeon	لقا
P	लगन	will	لگن
P	लगाम	a bridle	لگام
A	लगायत	inclusive, to the end of	لغايت
A	लगो	absurd, nonsensical	لغور
A	लज्जत	flavour, savour, sapidity	لذت
A	लनतरानी	boasting	لترانی
A	लफ्ज, लज्ज	a word	لفظ
P	लफंग	a loose character	لفنگ
A	लब्बे लबाब	the pith	لب لباب
P	लब	lip, saliva	لب
A	लबलबा	the pancreas	لبلبه

P	लवादा	a quilled cloak	بادہ
P	लवालब	full to the brim	بالب
A	लमहा	a moment	محض
P	लरजा	shaking	لرز
A	लवाजिम } लवाजिमा }	necessaries, ingredients baggage	لوازم حرازم
P	लश्कर	an army, a camp	لشکر
A	लहजा	a moment	لحظہ
A	लाइलाज	incurable	- علاج
A	लाखिराज	rent-free	- خراج
P	लागर	thin	غیر
A	लाचार	helpless	چار
A	लाचारी, नाचारी	helplessness	چاری
A	लाजवाब	silenced, matchless, beyond question	جراب -
A	लाजिम	bound, compulsory	زرم
A	लानत	curse, reproach	لعنت
A	लायक	worthy, competent	سینق
A	लाल	a ruby	لعل
P	लावलश्कर	an army	لار لشکر
A	लावारिस	heirless	سرارث
A	लावारिसी	unclaimed	سرارثی
A	लासानी	unequalled	لئانی
A	लिफाफा	wrapping, an envelope	لفانہ
T	लाघ	a corpse	لش

A	लिवास	costume, apparel	لباس
A	लियाकत	worth, merit	لياقت
A	लिल्ला ह	God's name, God's sake	لل
A	लिहाज	notice, deference, shame	لحاظ
A	लिहाफ	a quilt, coverlet	لحف
A	लतआब (लवाब)	sliminess, mucus, saliva	لعاب
A	लुकमा	a morsel	لقمه
A	लुकमान	a famous eastern fablist	لقمان
A	लुगात	a dictionary	لغات
P	लूलू	a bugaboo, fool	لولو
A	लेकिन	but, on the contrary	ليكن
P	लेजम	a bow with an iron chain for a bowstring used in athletics	ليزم
A	लैतोलाल	evasion, procrastination	لیت, لعل
A	लोबान	benzoin, frankurcense	لوبان
P	लोबिया	a bean	سربيا
A	लौस	pollution	لوث
P	लंग	lame	لئگ
P	लंगर	an anchor, a thick rope cable	لنگر
P	लंगौ	a colored check worn by Muhamadans as a dhoti	لنگي
A	वकत	weight, force	قعت
A	वकालत	the function of an advocate practice at the bar	كالٰت

A	वकील	an agent, a pleader, an envoy, a plenipotentiary	کیل
A	वक्ता	time, term	وقت
A	वक्तान्‌फवक्तान्	from time to time, now and then	فرقاً
A	वक्फ़	a religious or charitable endowment	قف
A	वगैरह	et cetera	غیرہ
A	वजन	weight, influence, credit	وزن
A	वजनो	weighty, influential, heavy	وزنی
A	वजह	reason, cause	وجہ
A	वजा	mode, fashion, way	رضع
A	वजारत	ministry	وزارت
A	वजोफा	a stipend, scholarship	وظیفہ
A	वजार	a minister of state, the queen of chess	وزیر
A	वजू	ablution before prayer	وضو
A	वतन	one's native country, birth-place	وطن
A	वफा	fidelity, faithfulness	وفا
A	वबाल	plague, curse, divine vengeance	وبال
A	वक्क	a leaf of a book, gold or silver leaf	رق
PH	वगँलाना	to entice, to mislead	رغلانا

P	वज़िग्ग	athletic exercise	درزش
P	वरना	otherwise or else	درنه
A	वरम	an inflammation	درم
A	वल्द	son	ولد
A	वलवला	a gush of passion, fervour	رولہ
A	वलायत	guardianship, a country, especially England	ولايت
A	वलौ	a lord, guardian, a saint	رلی
A	वलौ اہد	an heir apparent	رلی عہد
A	वलاہ	by God	والله
A	वसफ	quality, worth, praise	وصف
A	वस्त	union, sexual intercourse	وصل
A	वसौका	a document, government pension	وثيقہ
A	वसौयत	a will	وصیت
A	वसौلا	patronage, interest, means	رسیله
A	वसूل	realization, collection (of revenue)	وصل
A	वहम	fancy, superstition, doubt	وهم
A	वहسمی	superstitious, suspicious	وهسي
A	वहشت	barbarism, madness	وحشت
A	वहشی	savage, cruel, barbarian	وحشی
A	वहابی	a follower of the doctrines of an Arabian reformer, Muhammadanism	وهابی

A	वाक़ी	actual, real	رَاقِعٍ
A	वाकेआ	an event, occurrence	رَاقِعٍ
A	वाकिफ	acquainted with, aware of, privy to	رَاقِفٍ
A	वाज	preaching	رُعْظٌ
A	वाजिब	due, binding, obligatory	رَاجِبٌ
P	वादा	promise	رَعْدَةٌ
P	वापस	back, again	رَافِسٌ
A	वारदात	occurrence, accidents incidents	بَارِدَاتٌ
A	वारिस	an heir	رَارِثٌ
A	वालो	a ruler, governor	رَالِيٌّ
P	वावैला	weeping and wailing	بَارِيلَا
A	बासिल बाकौ	receipts and balances	رَاصِل بَاقِيٌّ
A	वास्ता	relation, business, concern	رِاسْطَهٌ
A	वास्ते	for the sake of, on behalf of, in order to	رِاسْطَهٌ
A	वाहियात	absurdity, nonsense	رِاهِيَاتٌ
A	वाहो	a vagabond, vagrant	رِاهِيٌّ
A	वाहौतबाहौ	nonsense, foul language	رِاهِيٌّ تِباهِيٌّ
A	विरासत	inheritance, patrimony	رِائِثَتٌ
A	विसाल	meeting, union (of lovers)	رِصَالٌ
A	घोरान	waste, desolate	رِبَانٌ
A	शहर (सहर)	astuteness	شَعْرَرٌ
A	शक	doubt	شَكٌّ

P	शकर (सकर)	sugar	شکر
P	शकरकन्द	sweet potato	شکر قند
P	शकरपारा	a sweet	شکر پارہ
A	शकल	form	شكل
A	शक्ति	sceptical, suspicious	شکی
A	शख्स, सकस	a person, an individual	شخص
A	शगल	occupation, employment	شغل
A	शजरा	a genealogical tree, a field map	شجرہ
A	शतरंज	chess	شطرنج
A	शतरंजो	a carpet made of cotton	شطرنجی
P	शनाख्त	recognition	شناخت
P	शपशप	the noise made by a whip	شب شب
P	शप्त आल	a peach	شفتالو
AP	शफाखाना	an hospital	شفاخانہ
P	शब्बो (गुलसब्बो)	the tuberose	شبو
P	शबेहरात (शबरात) सुबरात)	the night of record on which men's lives and fortunes during the coming year are said to be registered in heaven	شب برات
A	शमला	the embroidered end of a turban	شمله
P	शमशेर	a sword	شمشیر

A	शरह	explanation, commentary	شرح
A	शर्त	condition, term, proviso	شرط
A	शर्ती	provisional, lottery	شرطی
A	शर्बत	solution of sugar and water	شربت
P	शर्म	shame	شرم
P	शर्माशर्मी	through shame	شرما شرمی
P	शर्मिन्दगौ	shamefacedness	شرمندگی
P	शर्मिन्दा	ashamed	شرمندہ
A	शराकत	combination, partnership	شراکت
A	शराफत	nobility, gentlemanliness	شرفت
A	शरारत	mischief, wickedness	شرارت
A	शराब	spirits	شراب
A	शरौक	joint, a member of a community	شریک
A	श्रौफ	noble, highborn	شریف
A	शराबखाना	a public house	شرابخانہ
A	शराबौ	a drunkard	شرابی
A	शरौफा	custard apple	شریفہ
P	शराबोर	drenched	شرابور
P	शलगम	a turnip	سلغم
P	शह	a king, a check to the king (chess)	شہ
P	शहबाला	the companion of a bridegroom	شبلا
P	शहजोर	powerful	شہزاد

P	शहतीर	a beam	شہتیر
P	शहतूत	mulberry	شہتوت
P	शहद	honey	شہد
P	शहनशाह	an emperor	شہنشاہ
P	शहनशाही	imperial	شہنشاہی
A	शहना	a watchman	شحنة
P	शहनाई	a musical pipe	شہنائی
P	शहमात	checkmate	شہمات
P	शहर	a city, town	شہر
A	शहवत	lust	شهوت
A	शहादत	evidence, martyrdom	شهادت
A	शहोद	a martyr	شہید
A	शाइर	a poet	شاعر
A	शाइरो	the art of poetry	شاعری
P	शाख	a branch of a family or a tree	شاخ
P	शागिद	a pupil, an apprentice, a disciple	شاغر
A	शातिर	smart	شاطر
P	शादी	marriage	شادی
A	शान	lustre, radiance	شان
P	शाबाश	bravo	شاباش
P	शाम	evening	شام
A	शामत	ill-luck. adversity	شامت
P	शामयाना	a canopy	شامیانہ

A	शामिल	included, including	شامل
P	शायद	perhaps, probably	شاید
P	शाल	a shawl	شال
P	शाह	a king	شاه
P	शाहजादा	a prince	شاہزادہ
P	शाहजादी	a princess	شاہزادی
P	शाहाना	royal, a wedding dress, an evening song	شاہانہ
P	शाही	royal, kingly	شاہی
P	शिकस्त	defeat	شکست
A	शिकायत	a complaint, illness	شکایت
P	शिकार	hunting, booty	شکار
P	शिकारौ	a sportsman	شکاری
P	शिकंजा	a bookbinder's press, a clamp	شکنجه
P	शिगाफ	split, crack	شگاف
P	शिताब	quickly, directly	شتاپ
P	शिताबी	haste, speed	شتابی
A	शिहत	severity	شدت
A	शौया, शिया	a sect of Musalmans	شیعہ
P	शोरोनो (सिद्धो)	sweets, an offering of sweets	شیرینی
P	श्रीरौं	sweet, honeyed	شیرین
P	श्रौरा	syrup, juice	شیرہ
P	श्रीशा	glass, a mirror, a country made large bottle	شیشه

P	शौशाबाशा	delicate, tender	شیشه باشد
P	शुकराना	a present paid to a pleader	شکرانا
A	शुक्र	thanks, gratitude	ر
A	शुक्रगुजार	grateful	شکرگذار
A	शुक्रगुजारी	gratefulness	شکرگذاری
P	शुगून	an omen	شکون
P	शुतुर	a camel	شتر
P	शुद्धुद	a little knowledge	شبدب
A	शुभा	uncertainty, suspense, suspicion	شبہ
P	शुमार	calculation, counting, amount	شمار
	शुमारी (मर्दम् शुमारो)	counting, census	مردم شماری
A	शुरू	beginning	شروع
A	शेखचिल्लो	a traditional jester, a fool	شیخ چلی
A	शेखौ	vanity, boast	شیخی
P	शेर	a tiger	شیر
A	शेर	poetry	شعر
P	शेरनो	tigress	شیرنی
A	शैतान	wicked, satan	شیطان
A	ईतानी	devilish	شیطانی
P	शैदा	a lover, a madman	شیدا
P	शोख	wanton, bold	شوخ

P	शोब	wash	شوب
P	शोर	outry, clamour	شور
P	शोरबा	broth, soup	شوربا
P	शोरा	saltpetre, nitre	شروا
P	शोरेपुश्त	unruly	شورة پشت
A	शोहरत	celebrity	شهرت
A	शौक	pleasure, fancy, taste	شرق
P	शौहर	husband	شوهر
A	सङ्का	a water-carrier	سقہ
A	सङ्कोरा	a small earthen cup	سکورہ
P	सख्ती	a liberal person	سخی
P	सखुन	speech	سخن
P	सख्त	hardy, difficult, obdurate, strict, severe	سخت
P	सख्ती	hardness, rigidity, strictness	سختی
A	सदर, सद्र	principal, headquarter, president, a military court	صدر
A	सदर आला	a subordinate judge	صدر عالی
AP	सदका	proprietary offerings to avert sickness, alms for pious uses	صدقة
A	सदमा	a blow	صدمہ
A	सदरौ	a jacket, a waistcoat	صدری
A	सई	effort, attempt, exertion	سعی

P	सजा	punishment, correction	سزا
P	सजायाप्ता	an old offender	سزا یافته
P	सजावार	liable, deserving, worthy	سزار
A	सज्जादानशीन	any religious ascetic of the Mahomedan faith	سجادہ نشین
A	सतर	a row, lines for writing	سطر
A	सतह	surface	سطح
A	सदा	voice, sound, tone, echo	صدا
A	सदाकात	truthfulness	صدقۃ
A	सदी	a century	صدی
A	सनभत	art, skill	صنعت
A	सनद	a patent, grant or charter	سنند
A	सनम	an idol, a sweetheart	صنم
A	सन्	a year, era	سنہ
A	सन्दल	sandal wood	عندل
A	सन्दलो	light yellow, of the colour of sandal wood	عندلی
A	सन्दूकचा	a small box, chest	صندوقچہ
A	सन्दूकचो	fem. of the sanduqcha	صندوقچی
A	सफर	travel, journey	سفر
A	सफरी	provisions for a journey, guava	سفری
A	सफा	clean	صفا
A	सफा	a page	صفحہ
A	सफाई	cleanliness	صفائی

P.	<b>सफेद</b>	white	سفیدہ
P.	<b>सफेदा</b>	white lead	سفیدی
P.	<b>सफेदी</b>	white-wash	سفیدی
A.	<b>सबक</b>	a lesson	سبق
A.	<b>सबब</b>	cause, ground, means	سبب
A.	<b>सबील</b>	mode, manner, road, water or other drinks distributed during the festival of Muharram	سبیل
A.	<b>सबूत</b>	proof	ثبوت
P.	<b>सब्ज</b>	green, unripe	سبز
P.	<b>सञ्चक</b>	a jay	سبزک
P.	<b>सञ्चा</b>	green, bhang	سبزہ
P.	<b>सञ्ची</b>	greenness, vegetable	سبزی
A.	<b>सब्र</b>	patience	صبر
P.	<b>समन्द</b>	a high beared horse	سمند
A.	<b>समन</b>	summons	ثمن
A.	<b>समा</b>	hearing, music, singing	سماع
A.	<b>समाश्रत</b>	hearing of a suit, the sense of hearing	سماعت
P.	<b>समोसा</b>	a small three cornered pastry	سموسہ
P.	<b>सर</b>	a head, chief	سر
A.	<b>सरअच्छाम</b>	materials, preparations	سرانجلام
P.	<b>सरकश</b>	refractory, disloyal	سرکش

P	सरकार	master, chief, government	سرکار
P	सरखत	a receipt or an agreement	سرخط
P	सरगना	a chief, especially of offenders	سرغندہ
P	सरताज	a chief, lord	سرتاج
P	सर्दी	a superior musk melon brought from Kabul	سردانہ
P	सर्दार	a headman, a nobleman	سردار
P	सर्दीं	catarrh	سردی
P	सरनाम	well-known, famous	سرنام
A	सरपरस्त	a patron	سپریست
A	सरपोश	a lid	سپوش
A	सफँ	cost	صرف
A	सफी	economy, cost	صرفہ
P	सरबराह	management, a manager	سربراہ
P	सरमाया	materials, capital	سرمایہ
A	सरसच्च	verdant, flourishing	سرسچ
P	सरसाम	delirium	سرسلم
P	सरचा, सरचा	a long bamboo, a tall man	سرچہ
A	सराफ	a money changer	صراف
A	सराफा	banking, the money market, exchange	صرافہ
A	सराफी	the discount on exchange of coins	صرافی

A	सराय	an inn	سرے
P	सरासर	wholly	سراسر
P	सरासरै	a rough estimate, sum- mary	سراسری
A	सरोहन	expressly	صریحاً
A	सर्व	pleasure, joy, slight in- toxication	سرور
P	सरे आम	publicly	سر عام
P	सरे इजलास	in court	سر اجلاس
P	सरे शाम	early in the evening	سر شام
P	सरेस	glue	سریش
P	सरोकार	business, concern	سرکار
P	सरोद	a kind of guitar with catgut strings	سرور
A	सलाम	salutation	سلام
A	सलाम अलैकुम	peace with you, good morning	سلام علیک
A	सलामत	safe, well	سلامت
A	सलामतौ	protection	سلامتی
A	सलाह	counsel, advice	صلح
A	सलाहो मशवरा	advice and counsel	صلح مشرورا
A	सलौका	knack, observance of the rules of etiquette	سلیقه
A	सलौस	simple, easy	سلیس
A	सवाब	a virtuous or religious act	ُواب

A	सवार	a rider, drink	سوار
P	सवारी	a rider, a vehicle	سواری
A	सवाल	a query, petition, request a sum, a problem	سوال
A	सहन	a courtyard	صحن
A	सहनक (सनाको)	a small earthen dish	صحنک
P	सहम	fear, dread	سم
A	सहल	easy	سهل
A	सहौ	correct, perfect, valid	صحی
A	सङ्घलत-सङ्घलियत	ease, facility	سهولت
A	साइत	a moment	ساعت
A	साईस	a groom	سائس
A	स्थाहा	an account book	سیاہا
A	स्थाहो	ink, blacking	سیاھی
P	साँ	like	سان
A	साकिन	an inhabitant	ساکن
A	साको	a cup-bearer	ساقی
P	साज	maker, harness. musical instruments, concord	ساز
P	साजबाज	apparatus, ornaments, harmony	ساز باز
P	साजिश	conspiracy	سازش
P	सादगी	simplicity, frankness	سادگی
P	सादा	white, simple, frank	سادہ
P	सादा लौ	a simpleton, fool	سادہ لر

A	सानी	peer, equal	ثاني
A	साफ	clear	صاف
A	साबन, साबुन	soap	صابن
A	साविक	former, past	سابق
A	साविका	dealing, correspondence, intercourse	سابقه
A	सावित	sound, firm, entire, proved	ثابت
P	सामान	things, arrangements,	سامان
		preparations, sign, token	
P	सायबान	a sunshade, a thatched roof	سایبان
A	सायर	octroi	سایر
P	साया	shelter, protection, a petticoat, the influence of an evil spirit	سایه
P	सायेदार	shady	سایه دار
P	साल	a year	سال
P	सालगिरह	birthday	سال گرہ
P	सालाना	annual	سالانہ
P	सालार	a general or commander- in-chief, a brother-in-law	سالار
A	सालिस	an arbitrator, assessor	ثالث
A	साहिब, साहेब	husband, God, king, governor, a gentleman, master, Europeans	صاحب

AP	ساحب‌जादा	a young master, your son	صاحب زادہ
A	साहिबान	gentleman	صاحبان
A	सिक्का	a royal signet, current coin	سکہ
P	सिंचबोन	vinegar mixed with sugar	سنگبین
A	सिंदा	kneeling and touching	سجدہ
P	सितम	tyranny	ستم
P	सितमगर, सितमगार	tyrant, oppressor	ستم گر - ستم گار
P	सितार	a guitar with three strings	ستار
P	सितारा	a star	ستارہ
A	सिन	year, age	سن
P	सिपर	a shield	سپر
P	सिपहसलार	commander-in-chief	سپاہ سالار
P	सिपाह	soldiers, army	سپاہ
P	सिपाहो	an Indian soldier, a peon	سپاہی
A	सिफत	quality	صفت
A	सिफर	cypher	صفر
P	सिफारिश	recommendation, inter- cession, influence, interest	سفارش
P	सिफारिशो खत	a letter of introduction	سفارشی خط
P	सिमाहो-सेमाही	quarterly	سماہی
A	सियाह, खाह	black, dark	سیاه
P	सिरका	vinegar	سرکہ
A	सिर्फ	merely	صرف
P	सिरिस्ता	usage, rites, department	سرشته

A	सिरीसाफ, सरोसाफ	a kind of muslin	سیریصاف
A	सिलसिला	a chain, series	سلسلہ
A	सिलाह	weapons, arms	سلاح
A	सिलाहखाना	an arsenal	سلاح خانہ
A	सिवा, सिवाय	besides, since, except	سرا سوے
A	सिवाई	additional income over and above the ordinary rents	سرائی
P	सौख	a skewer, a long thin piece of metal	سینک
A	सोगा	section, department	صیغہ
P	सोना	the chest	سینہ
A	सुहा	hardered excrement	سدہ
A	सुन्नत	any obligatory religious ceremony such as circumcision	سنن
P	सुपुढ़	delivery, charge	سپرد
P	सुपुढ़गो	commitment, charge, surrender	سپردگی
A	सुफ़फ	powder	سفرف
A	सुबह	morning, dawn	صبح
P	सुबुक	delicate, trifling	سبک
P	सुम	a hoof (of a horse)	سم
T	सुराग	trace, track, clue	سراغ
A	सुराही	a goblet	صرابی
P	सुर्ख	red, a ghugchi	سرخ

P	सुख्खा	successful.	سرخ رر
P	सुख्खाब	the chakwa or Brah- mani fowl	سرخاب
P	सुख्खी	redness	سخی
P	सुर्मा	antimony powder	سرمه
P	सुलफा	little balls of tobacco smoked in a huqqa without the intervention of a tile	سلفہ
A	सुलतान	a sovereign	سلطان
A	सुलह	peace, truce, reconciliation	صلح
A	सुलहकुल	friends with all	صلحکل
A	सुल्क	behaviour	سلوک
P	सुस्त	loose, slack, weak	سست
P	सुस्तौ	laziness, impotence	سستی
P	सूद	profit, gain, interest	سود
P	सूदौ	lent or borrowed at interest	سودی
A	सूफौ	a peculiar sect of muslim devotees	صرفی
A	सूबा	a province	صوبہ
A	सूरत	face, features	صورت
P	सूराख	an eyelet, a perforation bore	سوراخ
P	सेब, सेव	an apple	سیب
A	सेहत	health, soundness	صحت

A	سےید	a descendant of Husain the grandson of Muhammad, a class of Muhammadans	سید
A	سیر	perambulation, tour, walk	سیر
AP	سیلاب	flood, inundation	سیلاب
P	سوختہ	blotter	سوختہ
P	سورنی	a quilted cloth used as a carpet	سورنی
P	سرزاک	gonorrhœa	سرزاک
P	سورش	inflammation	سورش
P	سویم	third	سویم
A	صحابت	company, society	صحابت
P	سوگند	oath	سوگند
T	سورغات	a present	سورغات
T	سورغاتی	rare, choice, fit for a present	سورغاتی
P	سودا	goods, marketting, purchase	سودا
P	سودا	madness, insanity	سودا
P	سوداگر	a merchant	سوداگر
P	سوداگری	trade, business	سوداگری
P	سنگ	a stone; weight	سنگ
P	سنگیری	grave, serious	سنگیری

P	संजाफ़	border, hem	سنچان
P	संजोदगी	gravity, solemnity	سنجدیدگی
P	संजादा	solemn	سنجدہ
A	इक	just, right, true	حق
A	इकाकत	the facts, the merits	حقیقت
A	इकौकी	genuine, real, true	حقيقي
A	इकौम	a philosopher, a physician, a learned man	حکیم
A	इकौमो	medical	حکیمی
A	इकौर	contemptible, vile	حقیر
A	इज	the pilgrimage to Mecca	حج
A	इजम	digestion, embezzlement	هضم
A	इजामत	shaving, a shave	حجامت
P	इजार	a thousand	هزار
A	इज्जाम	a barber	حجام
A	इजो	a satire, infamy, dis-repute	هجر
A	इतक	defamation	هتك
A	इत्तलाइकान	as far as lies in one's power	حتی الامکان
A	इद, इह	boundary, limit, term the utmost point or degree	حد
A	इदौस	the traditional sayings and doings	حدیث

A	हब्बा	a grain, shell, tittle	جبه
A	हब्श, हबश	Abyssinia or Etheopia	جنس
A	हबशौ	an African, an Abyssianian	جنسی
P	हमड़न्ह	of the same age	ہم عمر
P	हमदर्द	sympathetic	ہمدرد
P	हमदर्दी	sympathy	ہمدردی
P	हमराह	with, together	ہمراہ
A	हमल	pregnancy, the child in the womb	حمل
A	हमला	assault, invasion, attack	حملہ
P	हमवार	level, even	ہموار
A	हमेल, हियाल	necklaee	حایل
P	हमेशा	always	ہمیشہ
A	हम्माम	a Turkish bath	حمام
A	हम्माल	a porter	حمل
P	हर्मासन	of the same age	ہم سن
P	हमसाया	a neighbour	ہمسایہ
P	हमा शुमा	we and you, everybody	ہما شما
A	हया	shame, decency, modesty	حیا
P	हर	every, each	ہر
P	हरचन्द	howmuchsoever, how- soever	ہرچند
A	हरबा	an offensive weapon, arms	حریہ
A	हराम	illegitimate, adultery	حرام

AP	हरामखोर	one who does not perform the task for which he is paid	حرام خرر
AP	हरामजादा	illegitimate, bastard, a rascal, villain	حرام زادہ
AP	हरामजदगी	roguey, villainy	حرام رکبی
A	हरामी	a bastard	حرامي
A	हरारत	heat, warmth, slight fever	حرارت
A	हरोफ	a rival, an opponent	حربیف
A	हरौरा, हरेरा	a caudle of suji, sugar, milk and water, aniseed and cardamums	حریرہ
A	हर्कंत, हरकत	motion, hindrance, opposition	حركت
A	हर्फ	a letter, a particle, handwriting	حرف
A	हर्गिज	ever, always	هرگز
A	हर्ज	an interruption	هرج
AP	हर्जाना	damage, compensation, demurrage	هرجانہ
A	हल	solution, working of a sum	حل
A	हलक	the throat	حلق
A	हलका	a circle, a boundary which includes the lands and dwellings of a village	حلقه

A	हल्कान	worried, harassed	ھلکان
A	हलाल	lawful to eat, lawfully earned	حلال
AP	हलालखोर	one whose earnings are legitimate, a sweeper	حلال خر
A	हलफ	an oath	حلف
A	हलवा	a sweet made of flour, ghee &c.	حلوا
A	हलवाई	a confectioner	حلوائی
A	हवलदार	an Indian cavalry officer	حولدار
A	हवस	lust	ہوس
A	हवा	wind, air	ہوا
A	हवाला	reference	حوالہ
A	हवालात	a lock-up	حرالات
A	हवास	the senses	حواس
A	हवेलौ	a big house built of brick or stone	حربیلی
A	हव्वा	Eve, the mother of man- kind	حرا
A	हसद	envy	حسد
A	हसब	agreeably to, according to	حسب
P	हस्तो	existence	ہستی
A	हाकिम	an official, one empowered with authority	حاکم
A	हाकिमाना	judicial, official	حاکمانہ
A	हाकिमो	sway, government	حاکمی

A	<b>हाजत</b>	requirement, a lock-up, a call of nature	حاجت
A	<b>हाजिम</b>	digestive	حاضم
A	<b>हाजिमा</b>	digestion	هاضمه
A	<b>हाजिर</b>	present	حاضر
A	<b>हाजिरी</b>	attendance, presence	حاضری
A	<b>हाजी</b>	one who has made pil- grimage to Mecca	حاجی
A	<b>हातिम</b>	the name of an Arab chief famous for his liberality, liberal	حاتم
A	<b>हादसा</b>	misfortune, an accident	حادثہ
A	<b>हाफिज</b>	a guardian, keeper	حافظ
A	<b>हाफिजा</b>	memory	حافظہ
A	<b>हामो</b>	supporter, patron	حامی
A	<b>हाल</b>	condition, state, current, now passing	حال
A	<b>हालत</b>	circumstances, condition	حالت
A	<b>हावौ</b>	getting the upper hand, all in all	حاري
A	<b>हाशिया</b>	border, margin	حاشیہ
A	<b>हासिल</b>	proceeds, produce	حاصل
A	<b>हिक्मत</b>	art, ingenuity, frugality the function of a phy- sician	حکمت
A	<b>हिकायत</b>	a story, romance	حکایت

A	हिकारत	contempt, scorn	حقارت
A	हिफ्ज, हित्र	by heart	حفظ
A	हिफाजत	protection, security	حفظات
A	हिदायत	instruction, injunction	هدايت
A	हिना	the Indian myrtle	حنا
P	हिन्दसा	figure, number	ہندسہ
A	हिबा	a gift, grant	هدیہ
P	हिमयानी	a purse	ہمیانی
A	हिमाकत	stupidity, folly	حماقت
A	हिमायत	protection, support, defence	حمایت
A	हिमायतौ	a protector, guardian	حمایتی
A	हिष्पत	spirit, enterprise, courage	ہمت
A	हिरमजौ	a red earth used in painting doors	ہرمزی
P	हिरास, हिसॉ	fear, disappointment	ہراس
A	हिरासत	custody, guard, change	حراست
A	हिसाब	accounts, calculation, arithmetic	حساب
A	हिसाबी	an accountant, belonging to accounts	حسابی
A	हिस्सा	a share, dividend	حصہ
A	हौला	pretext, fraud	جبلہ
A	हुक्का	the pipe in which tobacco is smoked	حکہ

A	हुक्म, हुक्मन्	order, an injunction, leave, license, decision	حکم
A	हुक्मत	power, sway, rule	حکومت
A	हुजूम	a mob, crowd	ہجوم
A	हुजूر	the presence, of a superior	حضور
A	हुजूरी	an attendant	حضری
A	हुज्जत	disputation, altercation	حجت
A	हुज्जती	argumentative, conten- tions	حجتی
P	हुनर	skill	هنر
A	हुम्रत	reputation, respect, modesty	حرمت
A	हुलिया	personal appearance, a description of a person	حليہ
P	हुश	the sound made in driving away birds &c.	ہش
A	हुस्त	issue, exaction	حسرل
A	हुस्त	beauty, loveliness, elegance	حسن
A	ह्वर	a black-eyed virgin of paradise	حور
A	हैजा	cholera	ہیضہ
A	हैरान	worried, perplexed, at a loss	حیران

A	हैरानी	distress, worry, confusion	حیرانی
A	हैवान	a brute or irrational animal	حیران
A	हैसियत	capacity, ability, means resources	حیثیت
P	होश	sense, discretion	ہرش
P	होशियार, हुशियार	conscious, knowing, awake	ہوشیار
P	होशियारी	cleverness	ہوشیاری
A	हौज	a reservoir, cistern	حوض
A	हौसला	ambition, courage, spirit	حوصلہ
A	हौल	terror, horror	ہول
A	हौलदिल	palpitation	ہول دل
AP	हौलनाक	dreadful, horrified	ہولناک
P	हँगामा	tumult, disturbance	ہنگامہ

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